Kine WEEKLY

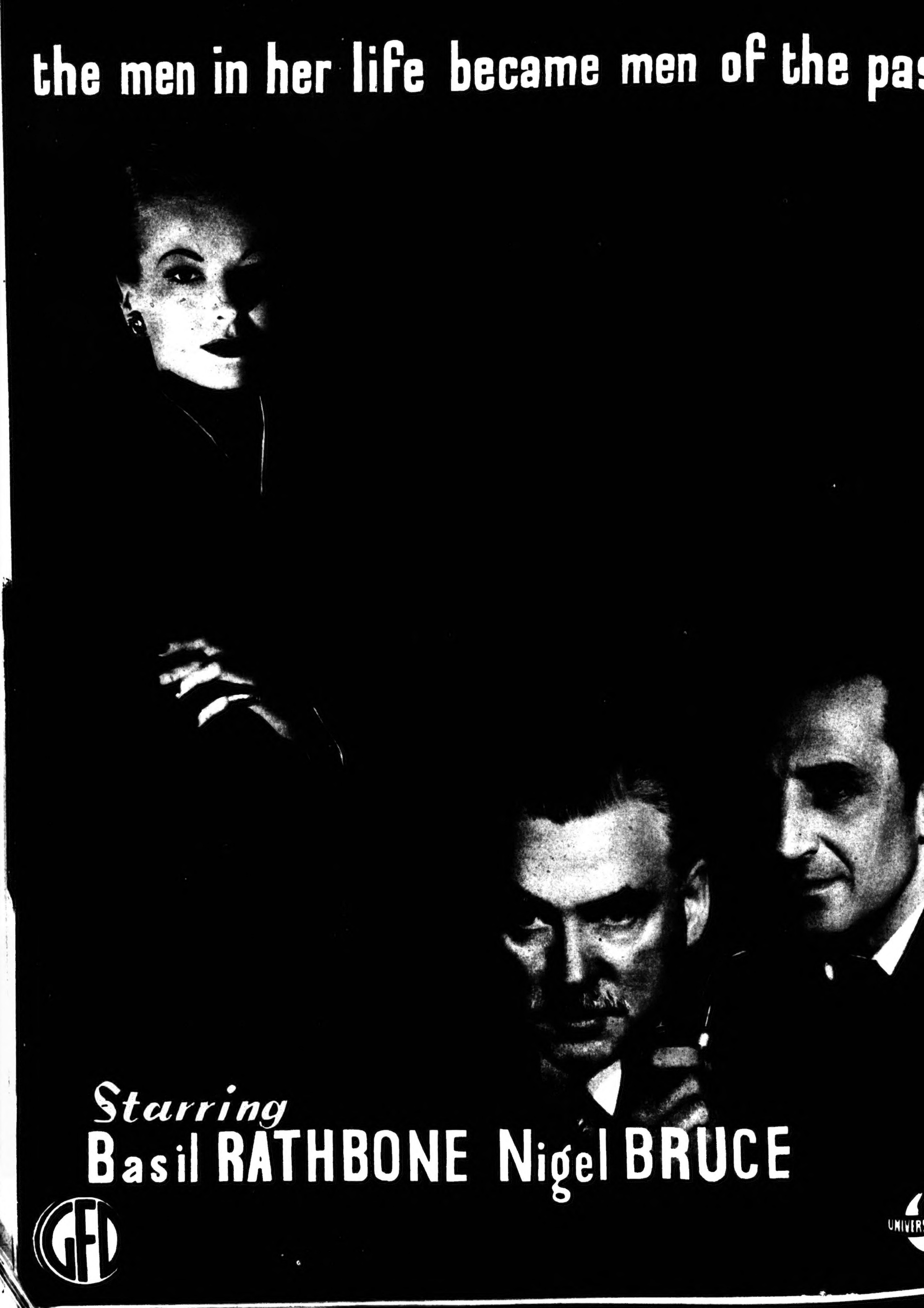
STUDIO FLOOR SPACE POSITION IMPROVING

See page 3

M-G-M's
THE HIDDEN EYE
EDWARD ARNOLD
FRANCES RAFFERTY · RAY COLLINS
PAUL LANGTON · "FRIDAY"
Today M-G-M THEATRE 10.30 AND 2.30

THE HIDDEN EYE.... BIG ENOUGH FOR THE 3,500-SEATER EMPIRE!

(Top-Grossing all this week!)


the men in her life became men of the pas
Starring
Basil RATHBONE Nigel BRUCE
GFD
UNIVERS

Kinematograph WEEKLY

No. 1,995. Thursday, July 12, 1945. Vol. 341.

Ceiling Fall Leads to Kinema Test

FOLLOWING the collapse of part of the ceiling of the Theatre Royal, St. Helens, when two members of the audience were killed, the local licensing magistrates have taken immediate steps to inspect the structural condition of all places of public entertainment in their area.

The Theatre Royal was being used for live shows; it has now been closed by the magistrates until the borough engineer has made a report.

"FITZPATRICK VISIT IS UNNECESSARY"

says A.C.T.

A.C.T. has complained to the Ministry of Information, which was the body responsible for giving permission to James Fitzpatrick and his unit to enter this country to make six "Travel-talks" about Britain (reported in full on page 15).

A.C.T. claims that travel films about this country could be better produced by British technicians.

The KINE. understands that A.C.T. approached the M. of I. during the middle of last month to protest at the way a decision was made to allow Fitzpatrick to enter the country.

The M. of I. did not support the A.C.T. view. It stated that the world distribution of M-G-M would be a great advantage, and further, that there was no British technician capable of handling monopack colour film.

A reply was sent by A.C.T. denying that there was no technician capable of using monopack. It pointed out that it was the opinion of its experts that the only problem with a monopack colour system, was developing facilities. Fitzpatrick had adequate developing facilities in America.

"We are of the opinion that there are men in this country who could give us films of this type with a really British outlook, rather than Fitzpatrick," the reply states.

The A.C.T. reply raised the question of the distribution of British shorts.

It states that Seven League Productions, which used to be World Window, was created in 1940 to deal with official Government productions.

The company has a world distribution through United Artists and Paramount.

Studio Position Improves: Korda Takes Over at Amalgamated: Producers See B. of Trade

B.F.P.A. WARNED THAT FLOOR SPACE RELEASE WILL BE SLOW

Latest development in the production industry's struggle to regain studio space acquired by the Government for war purposes is that Sir Alexander Korda has regained control of Amalgamated Studios, which were held by the Government on lease, and that M-G-M British technicians are this week beginning the work of reconditioning the studios.

It is also learned in London that the Nettlefold studios at Walton are now nearly wholly released.

The British Film Producers' Association has been in constant touch with the Board of Trade on the whole business of studio space and negotiations which have been held this week indicate that part of Pinewood may shortly be released.

The Board, however, has made it quite clear that the industry must realise that the nation is in a transition period—the war is not yet finished in the East and at home we have not yet been able to turn to production for peace.

The B.F.P.A. understands that the de-requisitioning is going to be a very slow process.

The association points out that when the studios are released they will not be ready for immediate operation.

Most of them will need new equipment, and there is likely to be an acute shortage of staff for somet ime ahead.

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RANK BACK IN LONDON NEXT WEEK

Arthur Rank will leave for London next week, a KINE. New York cable states.

He is expected to arrive here on July 21.

He left Hollywood for San Francisco by car last Tuesday, and from there proceeded direct to New York.

FRANCE MADE 354 FILMS IN THE WAR

Three hundred and fifty-four feature films were made in France during the six years of the war, according to a table prepared by La Cinematographie Française.

The films, with particulars of names, directors and cast, are published under the title of "Le Cinema Francais," 1945.

The total for 1939 was 83, but in 1940 numbers dropped to 28. Sixty were made in 1941, 78 in 1942, 60 in 1943, and 20 in 1944. During the first five months of 1945 the number made was 25.

Two hundred and fifty short documentaries were made during the war years.

Forty feature films are now in course of production or preparation, and twenty subjects are in contemplation.

PRE-FAB. THEATRES ARE U.S. LATEST!

"Kine." Cable from New York

CHARLES SKOURAS, brother of the 20th-Fox chief, is forming a corporation to make available prefabricated steel theatres in the post-war period.

He claims that he can supply thousands of theatres annually, manufacturing on stepped-up scale like airplane manufacturing for the war.

Has already finshed scale models for theatres seating from 600 to 3,000, costing 60 per cent. less than regular building, including all equipment, theatre seats, projectors and so on, and television tower atop.

He claims that the theatres would be ready to operate three weeks after delivery.

And they would be put together with nuts and bolts so they could move to a new location if population shifts!

N.A.T.K.E. Threat to Sunday Kinemas

ANOTHER threat to Sunday films, in addition to the activities of local licensing authorities which try to restrict conditions in so many cases now comes from within the industry.

A movement within the Trade's principal labour union, the N.A.T.K.E., threatens to make Sunday kinema-going impossible.

The executive of the N.A.T.K.E. meets this afternoon to discuss the question which has been remitted to it from one of its branches.

Tom O'Brien, general secretary of the N.A.T.K.E., told the KINE. "A number of members of the union, including the London area, are asking that Sunday work be discontinued."

This, he pointed out, was particularly the case in some areas where there is no remuneration.

A previous meeting of the executive deferred the matter of Sunday work for discussion to-day.

In C.E.A. circles, the N.A.T.K.E. threat to refuse to work on Sunday is regarded as a tactical move to force exhibitors to grant double pay for Sunday work as well as grant an equivalent day off, but this the union's representative does not admit.

In the North of England, where many independent exhibitors are antagonistic to Sunday opening, the threat to withdraw labour does not greatly perturb a number of showmen. Farther south it is more serious and especially in larger theatres in the London area.

Other matters on the agenda of to-day's N.A.T.K.E. Executive Committee meeting will be proposals for a National Agreement and certain matters arising out of employment in studios.

World Wide Coverage on BRITISH MOVIETONE NEWS

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Competition Comes Back

EXHIBITORS everywhere are alive to a sense of tension in the air. We hear whispers of it in reports from the branches, in conversation with industry personalities, in news items in national newspapers.

The whisper says that more and more competition is on the way. Throughout the war, the kinema business has flourished as never before in its history. Through buzz-bombs and rockets, kinemas have maintained a steady flow of entertainment; and the public, starved for years of other means of relaxation, has supported the industry with almost fanatical enthusiasm.

Now that most satisfactory situation—from a business point of view—is changing. Already receipts are falling in some parts of the country—slightly, but appreciably.

What is causing this? The answer is complicated.

There is more greyhound racing now than there has been since war was declared. The speedways have started up again and will soon be operating at something like pre-war strength.

Football, too, with the war in Europe over, may go back to something like normal next season.

As significant as anything is the gradual removal of restrictions from private motoring. In a comparatively short time much more petrol will certainly be made available, and thousands more private owners will be licensing their long laid-up cars.

No wonder, then, that there is an air of tension among exhibitors. But—let's make it quite clear—it is not a nervous tension, but rather an eagerness to "get cracking," to see the full strength of the opposition and then to "have a go."

The number and quality of the entries received in our Showmanship contest reveals the keenness and enterprise of exhibitors and managers to-day.

Men like these have little to fear from whatever forms of competition are pitted against them. Men who took the threat of broadcasting in their stride a quarter of a century ago, and who nearly twenty years ago switched with equanimity, and great success, from silent to talking films, will find the means to maintain their prosperity against forms of competition which, anyway, with one exception, are familiar and once-defeated rivals.

Long Shots

BY contrast to the much-publicised muster of Hollywood chieftains invited to Germany by General Eisenhower, is the quiet departure of the first unit to make a picture there—and a British unit at that.

Last Sunday director Basil Dearden and a small technical unit from Ealing left for the scarred fatherland.

They will return before the end of the month, having picked a prison camp site for "Lover's Meeting." The party had a small unofficial send-off the night before.

A PROPHECY made in these notes some months back that when the Eagle-Lion deal with Ealing Distribution was consummated, the Rank company would move into the Oxford Street offices of Ealing, has been fulfilled over the week-end. Both the Baker Street and Wardour Street staffs have transferred into this very conveniently situated building.

ARTHUR RANK'S executives remaining in this country are now to be recognised by their broad smiles—these on account of the outstanding success of "Henry V" at its selected pre-release spots.

At Brighton last week-end it did really terrific business. On one day the takings were about £50 over the biggest figure previously recorded for the house.

The figures at Douglas, I.O.M., too, were comparable; and altogether it looks as though Olivier's Shakespeare is due for a really record-breaking general release.

RANK himself is due back in this country about the start of this month. His Park Lane office has been in cable communication with him daily.

The keynote of his cables is praise for the way in which all sections of the American industry have entertained him.

What his plans will be on his return are not yet known, but it is fairly certain he will first of all take a few days' rest at Reigate.

MEANWHILE, the offices of the British Producers' Association are already receiving applications for the dinner to be given in Rank's honour.

His fellow-producers are obviously very keen to give him a rousing welcome home—and also, I imagine, to hear details of his tour.

There is considerable interest in Fleet Street, too, over the date of his arrival, and it's quite certain he'll have to run the gauntlet of the reporters as soon as he returns.

WHEN we recently reviewed the list of film industry personalities standing for Parliament, we omitted to mention J. F. Emery.

This was a case of the Party Headquarters, whom we consulted for the news, not seeing the Emery for the papers! For Mr. Emery has been a member of Parliament for ten years.

He is again standing as Conservative National candidate for the West Salford division, and as far as can be ascertained, is the only exhibitor candidate.

AT Shepherds Bush and Islington Maurice Ostrer's wardrobe people run a pool service that has proved to be invaluable during the war—not only to studios and ENSA, but also to private individuals.

Now this service has made orange blossom scented news, for a wedding gown was rushed out to occupied Europe to enable an A.T.S. corporal to be married "in white" to a Netherlands soldier.

This item adds a touch of rare romance to this usually rather prosaic pulpit.

ALEXANDER KORDA, whose plans have been held up by the shortage of studio space, will be returning from France next week.

There is no headline news behind his visit, contrary to some people's expectations.

He has, in fact, been concerned with settling business connected with the foreign rights of some of his early films.

HE will be pleasantly surprised on his return to find the Amalgamated Studios open, with engineers and technicians in active possession.

This means that he will be able to get down to his programme with M-G-M British rather earlier than was at one time expected.

The news is good for the industry as a whole, too, for it indicates that de-requisitioning of studios is on the way.

And if there is one predominating need to-day it's for floor space. I should hate to say how many ambitious plans are hanging fire for want of it.

LOU MORRIS, who intends to leave London shortly for a visit to Guernsey, where he controls the Regal kinema, says that outside London business on the whole is well up to the average—present-day average that is, not pre-war.

The weather has been affecting business more than anything and for the independent, weather is no small consideration.

Anyway, Morris controls houses at Boscombe, Margate and Sheerness, so he should be a good judge of business conditions, especially in holiday resorts.

ONE of the most dramatic sea-shots of the war, which has found a place in practically every national paper is that of the explosion which brought to an end H.M.S. *Barham*. It was shot by Bill Turner, Gaumont newsreel cameraman, and the sequence in which the picture figures is seen on Monday's newsreel. Bill is still a youngster, and has, no doubt, an adventurous career before him, but he will hardly better this shot.

CHARLES METCALFE, in London rather longer than usual this month for the wedding last week at High Wycombe of his son, Dr. J. B. Metcalfe, to a woman doctor, Miss E. M. Davies, M.B., B.Chir. Congratulations and best wishes to the young couple.

THESE trade controversies—such as renters *versus* critics—would be vastly more entertaining if certain persons qualified to speak would only do so "on the record."

For instance, I was speaking to one well-known renter, who flatly disagreed with Jos Friedman's views but refused to be quoted.

His opinion—and he had suffered from critics' vagaries—was that on the whole the lay Press reviews were pretty sound.

HE pointed out the fallacy of the argument of the anti-critics that pictures that had been panned had subsequently proved big box-office successes.

That isn't exceptional, he commented, but surely it's no reason to get mad at the critics.

Anyway, I haven't noticed that the circuits are greatly upset about adverse reviews of West End presentations.

UNFORTUNATELY Louis Jackson was on his way to the States when the B.B.C. film commentator confounded certain brother critics by following the example of the KINE. and commending "Waltz Time" to picturegoers.

My colleague "Josh" Billings, now licking his wounds from last Saturday's visit to Ascot, tells me that "Waltz Time" bids fair to run a good second to "Blossom Time," which was the most successful British musical ever made.

Paul Stein, who was responsible for both pictures, has evidently discovered a popular formula.

MAJOR ALFRED DAVIS has just returned to civil life after his long war service with the AKS, during which he did much to bring films to the Forces.

He is specially fond of his achievements with the mobile units which were at Dunkirk and were then a pioneer organisation. But his main job has been on the booking side. He has booked every entertainment film the Army has seen during this war.

AFTER an informal party on Thursday, which will be attended by old military and film industry friends, Major Davis will spend the summer on holiday at his seaside home, and will resume duties at Croydon in September.

He will be succeeded at the War Office by Col. John Woolf, who needs no introduction to readers of the KINE.

FIFTY entries received by the first post on Monday—that was the record put up by the KINE. Showmanship Competition this week.

No better evidence could be found of the increasing popularity of this contest, especially when it is remembered that we are not approaching a closing date, when a heavy entry might be expected.

It certainly looks as though the Showman's exhortations to enthusiasm are falling on ready ears; and definitely the standard of entries is as high as it ever was in easier days.

THE STROLLER.

Close-Ups

by SCREENCOMBER

CANINE CRITICS

IT has been left to Merton Hodge, of the *Daily Sketch*, to think up a new departure in film criticism. "I took my dog," he says, "and he liked it." Let us hope that the practice does not spread: otherwise the harassed publicity men are going to have an even rougher time with the critics than usual if, in addition to the Fleet Street boys, they have also to put up with their pets. Suppose they start bringing along their favourite giraffe or their elephants. We well remember the day after a more than unusually enthusiastic bout of hospitality by the Press representative, being mildly surprised at finding ourselves seated next to a pink alligator. When we threatened to take a couple of aspirins and make the thing disappear the brute went off quietly.

Those critics whose readers cannot read and have therefote adopted a series of weird markings like stars and critical temperatures might, if they continue to make a practice of bringing their dogs along to do their film reviewing for them, award the picture so many tail wags, according to its merits.

BACK TO SANITY

WITH the return of the basic petrol ration film executives are now getting cars big enough to fit their cigars. Few realise the hardships those lads went through in the days of scarcity, when, in order to get their cigars into their baby cars, they had often to cut them into tiny butts.

Max Milder who, of course, carries the largest cigars in Wardour Street, overcame the difficulty by having his chromium plated tandem fixed with a huge cigar holder, and a brave sight he made as he used to pedal up Wardour Street, has platinum and ruby cycle clips flashing in the early morning sun.

A STAR IS BORN

SO Lauren Bacall is "The Girl with the Ashen Voice," not "Ashcan Voice," as erroneously reported by the salvage department of the Little Wallop-on-Tap and Slap-pudding-Under-Basin Rural District Councils.

Lauren cultivated that husky, sultry, slinky voice by shouting from the hilltops, they tell us.

It can now be revealed that "Screencomber" cultivated her husky, whusky voice by calling not from the hilltop but from the beer tap, and whereas Lauren has a sultry look about the eyes, "Screencomber" is equally famous as "The Girl with the Bloodshot Eyes."

"For heaven's sake," said the editor—or was it the editorial manager?—in one of his tare moments of passion, "close those eyes before you bleed to death."

COLUMBIA chief Jos. Friedman, writing in the KINE. last week, criticised the critics and maintained that the industry would be advised to abolish Press shows. Criticism would be more accurate and constructive, he argued, if critics saw films with an audience. To-day the KINE. gives both sides of the question—as an exhibitor, a producer, and the critics themselves see it.

"Friedman Was Right," says Exhibitor; "He Was Wrong," Critics Reply

"I Agree with Friedman"—

Says Lou Morris

I AGREE with most of the points made by Jos. Friedman in his KINE. article on the abolition of special Press shows.

I am sure it is wrong to show lay critics films at 10.30 in the morning in a private theatre. The atmosphere is too cold.

LOU MORRIS

I have seen films myself under those conditions. It's no good, you cannot get the right attitude to the film.

Regarding the B.B.C. and its film criticisms, in my opinion they are too lofty.

In fact, I don't think the B.B.C. has the right to criticise: why should they criticise our products.

How can one person give a fair estimate of the opinion of the whole of the population?

I think the B.B.C. should have a committee of six or seven experienced critics who, under the guidance of a chairman, should make a basic report on the merits of a film.

I have been in the business for 40 years. I would not dare to voice an opinion on a film for 40,000,000 people.

The B.B.C., and, in fact, all the critics must learn to be fair.

"Press Show System Can Go Wrong"

Says Jympson Harman

Film Critic of the "Evening News"

JOS. FRIEDMAN has something when he suggests that private Press shows of forthcoming films should be abandoned by the renters.

I welcome the prospect of being compelled to see new pictures "with an audience" when they begin their public runs; I should then be able to save a great deal of time at present wasted in seeing second-class and mediocre films which do not merit serious comment.

The present organised system of Press shows—and I am afraid I was mainly responsible for its adoption a few years ago—has led to a situation in which on recognised days of the week films are often Press shown purely because critics are prepared to see films on those days. If, say, nobody wants Tuesday afternoon particularly, the word goes round that the date is free and something is raked up for the critics to see.

Under Mr. Friedman's proposed scheme it would be impossible for Fleet Street to continue the present weekly columns of reviews, because in many cases pictures would have left the West End kinemas before such composite columns could come out.

Critics would therefore resort to reviewing pictures singly in the news columns of their journals and, of course, only outstanding productions would stand a chance of getting such space.

Mr. Friedman would be pleased, because humble pictures intended for popular consumption would go out to an unsuspecting public without the damning comment which distresses so many renters to-day. Critics would be pleased, because they would be saved time which they could devote to studying technique. The only section of the

(Continued on page 6)

BRITISH documentary films have improved steadily and are now the best in the world. Here Paul Rotha, producer and writer, head of Films of Fact, and chairman of the Federation of Documentary Film Units, discusses problems connected with the immediate future of this specialist branch of the industry.

POST-WAR FUTURE OF BRITISH DOCUMENTARY FILM PRODUCTION IS IN THE BALANCE: By PAUL ROTHA

AS the Trade knows, documentary and educational films in the past have mostly been subsidised by the Government and by the big national industries.

Since the war, the M. of I. has commissioned production on a wide scale, some by its own Crown Film Unit but the majority by the small independent units which have specialised in this field.

In addition, the M. of I. has, through its Central Film Library, organised a free non-theatrical distribution which is unique among public services in any country.

Yet, with the European war over, there is no announced policy for the Government's continued interest in documentary and educational films.

Failing a continuation of the Films Division of the M. of I. or setting up of another ministry to handle information services (as has been recommended in some quarters), or the creation of a national Films Office (which is a major recommendation of the Arts Enquiry Survey on Factual Films)*, this type of film production may have to revert to the activity of (*a*) individual Government Departments, (*b*) national industries, and (*c*) private enterprise.

Ministerial Control

In the case of (*a*), the war has shown the great value of having Government film activities canalised through one Ministry, thus pooling expert knowledge, avoiding duplication and achieving economy. The Federation of Documentary Film Units strongly hopes that this sensible procedure will be maintained. (*b*) Industrial and other non-Government sponsorship is likely to develop, but clearly this is a limited field. It cannot possibly fulfil a tithe of educational needs.

The speculative producer of documentary and educational films, even though guided and guaranteed by some sort of Visual Educational Council, would be bound to look for the largest possible market for his product.

He could not be primarily concerned with contributing to a planned coverage of the whole educational field. Rather would it be his duty to his shareholders to make only those films of which the largest number of copies could be sold or rented. Films which, though important, were required only by a limited number of educational institutions would tend to be neglected.

So would films which presented special difficulty in production and therefore represented a precarious venture. There would be a glut of the obviously attractive films like uninformative travelogues which make an immediate though superficial appeal. Films on mathematics, chemistry, atomic physics, and so on would have to take second place (if they found a place at all).

THE second main argument against the speculative method is that there would be the old commercial advantage in making films aimed at more than one section of

(Continued on page 33)

** The Arts Enquiry Surveys on Films, Music, Theatre and Painting were requested officially and have been prepared by experts appointed by the Trustees of Dartington Hall. The Report on Factual Films will be published shortly; it includes a unique survey of the economic structure and development of the British Film Industry.*

The Critic of the Critics: "Knocking is Not Always Irresponsible," Says Michael Balcon

community which might be upset would be the customers who possibly—I emphasise possibly—had been deluded by the trade's extravagant description of its wares.

A little more knowledge of how audiences receive certain types of pictures might help some of the newer film critics. But Mr. Friedman makes the mistake with which I have found all renters to be afflicted during some thirty years' experience as a critic. He thinks that all critics must be assessors of box-office chances and that, thank heaven, is not what we are called on to be.

Legitimately, the trade Press critic has to advise the exhibitor of the money-making potentialities of the pictures he reviews. But the lay Press critic is without the training to qualify him in expressing such estimates and they are not his business.

Finally, Mr. Friedman, like his colleagues, overlooks the true purpose of criticism, which is to improve and enlarge public taste. "A Song to Remember," despite its dishonest treatment of the story of Chopin and Georges Sand, was a film that enlarged the entertainment possibilities of the kinema by its excellent use of Chopin's music.

The analogy of music applies equally to all forms of drama and comedy. Mr. Friedman and other renters know very well that many fine box-office propositions of today would have been considered hopelessly highbrow twenty years ago. Critics help in explaining why apparently highbrow stuff is worth inspection and, naturally, in the course of doing so they have to make slighting remarks about meretricious material.

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Criticism Helps Progress

Says Michael Balcon

JOS FRIEDMAN makes the point that constructive criticism has given way to an anxiety to "knock." I am not so sure. It may be there are some critics today who have not had the professional standing or responsibility of their predecessors.

But it is wrong to assume that the "knocking" of films is always irresponsible.

I happen to know pretty well some of the more enlightened "knockers" and I know that many of the "knocks" arise from their complete devotion to their enthusiasm for films. "It is only because I want to see all films good," one of them told me once in a discussion, "that I hit out at the ones that in my honest opinion fail. Give me a film that I like—and I shall incline to overpraise it every time for the same reason."

That seems to me a fair enough argument, and I know that this critic is absolutely sincere in what he says.

I think the theatre a good example to show that seeing films or plays with audiences would not affect their reviews, film comedies, perhaps, being the exception. How many plays which subsequently flop are given extravagant notices by the Press after being seen with an audience and how many successful plays become successes despite a poor Press?

I don't think the answer is in the abolition of Press shows. I support Press shows because they give our films some considerable advance publicity before the first night. And how will the critics see three and perhaps four first nights in one day?

MICHAEL BALCON

But I mostly fall out with Jos. Friedman when he flays the critics for praising "introspective, experimental and sophisticated films" which may later flop at the box-office.

Thank heaven some one supports progress in this industry or we should still be making the films that were made in 1910.

It is noteworthy that the really creative people in the industry—writers, directors, producers and all other technicians — are constantly being "braked" by the conservative element among renters and exhibitors.

◆

"The Critic Must be Personal"

Says Pat Mannock

Film Critic of the 'Daily Herald'

NOT for the first time, Mr. Friedman displays a complete lack of understanding about criticism in general and film critics in particular. May I enlighten him? I speak as one (not the only one) who has served that trade reviewer's apprenticeship which he regards as so healthy.

Criticism cannot be anything but the personal opinion of one chosen by virtue of special qualification. Box-office prophecy is outside his province. His duty is to tell readers (whose tastes, being mixed, cannot be assessed on any level) whether he regards a picture as a good, bad, or indifferent specimen of its kind.

This is all wrong, says Mr. Friedman. Receipts are the soundest critics and the box-office the only standard of merit.

MR. FRIEDMAN'S recipe for improved Press reviews is simple. Dump the critics in a paying audience and they will soon learn not to have any opinions of their own. The private Press show must be abolished. But, really, would Mr. Friedman like us to be simple reporters of audience reactions? I have seen some pretty stodgy, apparently apathetic audiences, even for Columbia films. Moreover, where is he going to send us? The West End is no good; but is he going to whisk us to Bournemouth, where they love the picture, or to Bradford, where the same film bores them stiff? Or are we to see a film ten times in different districts, and strike an average?

Why not come out into the open, Mr. Friedman, and declare yourself in favour of abolishing film critics altogether?

SORRY, Mr. Friedman; but if we see a "Citizen Kane," we shall think it a wonderful job, whether we are surrounded by paying customers in Grimsby or not; and whatever it grosses—simply because it *is* a wonderful job. We are a guide to readers, not a branch of your exploitation.

We think we know a good picture when we see it. You, apparently, do not; for you, on your own showing, have to wait till it has finished all its bookings in order to get the soundest criticism—that of the box-office. We cannot wait till then; nor do we have to. So stick to the job you are so exceptionally qualified to carry out—selling pictures; and lay off the subject of criticism, on which you are so woefully misinformed.

Reissue from the "KINE."

TWENTY-NINE years ago Sunday opening was already making news. But, believe it or not, the official attitude was so unbending that even the prospect of £500 for a war charity could not soften it, as this item from the KINE. of July 13, 1916, shows:—

"At a meeting of the Gateshead Town Council a letter was read from the managers of several picture halls in the borough stating they were desirous of helping the Mayor's Fund for Disabled Soldiers and Sailors by giving entertainments on Sunday evenings.

"For this, modification of their licences would be necessary, but should their request be granted, it was not in any way intended it should be considered a precedent for the opening of the halls on Sundays.

"The Mayor stated that about £500 would be raised. He moved that the request be granted, but on a vote being taken the resolution was defeated."

HOLLYWOOD LAUGHS AT THE "PLOT" STORY

"Kine." Cable from "Motion Picture Daily," New York

ALTHOUGH INVESTIGATION will proceed, many members of the House of Representatives Committee on un-American activities are unmoved by Representative Rankin's now familiar charges that Hollywood has subversive elements plotting the overthrow of the Government.

HOLLYWOOD AND PEOPLE outside the industry declare that the charges are ridiculous, pointing to the industry's great war efforts.

INDUSTRY LEADERS who are now touring Europe as guests of SHAEF have had the tour extended to include Rome and Berlin. They will return to U.S. on Sunday instead of Tuesday last.

IT IS UNDERSTOOD that Jack Warner will inspect the Russian film industry on Soviet invitation.

MURRAY SILVERSTONE is reported as saying that Twentieth-Fox plans only a little foreign theatre building on its own, continuing its policy of operating with native partners in various countries. The company has interests in nearly seven hundred foreign theatres in Great Britain, Australia, New Zealand and Mexico.

PRESIDENT TRUMAN is signing a bill permitting tariff cuts of up to 75 per cent. This is the expected result of State Department offering tariff concessions where burdensome restrictions or levies exist abroad on American films

CANADIAN ODEON is proceeding to build key showcases across Canada. It was originally understood that the building war between Odeon and Famous Players Canadian would be called off.

IT IS LEARNED here that Australia is renewing permission to American companies to take money out of the country for another year.

GOVERNMENT IS CALLING industry leaders to rawstock meeting on August 15 to discuss allotments for next quarter, with hopes of high stock quotas being sharply curtailed if not eliminated.

HAYS ORGANISATION'S Harold Smith is en route to Paris to reopen M.P.P.D.A. office.

B.L.A. IS STARVED FOR FILMS

A PROBLEM which is causing anxiety to the regimental officers of the B.L.A. is the lack of entertainment for our troops.

The absence of stage and film shows is serious enough in normal circumstances, because it induces a state of boredom which, above all, the military authorities are anxious to avoid.

But when these conditions occur in an area where non-fraternisation is the rule, they are apt to become a major grievance with the troops, who are liable, for want of real knowledge of the facts, to lay the blame at the door of the film Industry and the variety artists.

P. TAUSSAUD-BIRT

The KINE. has received first-hand information of conditions in one German garrison town from P. Taussaud-Birt, in peacetime general manager of Cavendish Theatres, Ltd., and now serving with the R.A.F. on entertainment duties.

He states that he has a good kinema with efficient equipment and an excellent stage specially enlarged by the unit's carpenters.

In over a month he has had only two live shows—one from Ivor Moreton and Dave Kaye, now R.A.F. sergeants, and one from an R.A.F. concert party.

The film shortage has made it almost impossible for him to keep his theatre open and he has had no programme selection.

A major of the A.K.S. gave the information that he knew of sixty kinemas ready for opening, but that his allotment of films was insufficient to supply even a quarter of them. The majority would have to remain closed.

A captain at an adjoining A.K.S. depot stated: "We are now only granted six 35 mm. programmes for distribution to six kinemas, and these having been already chosen, I could not spare anything for another area."

Taussaud-Birt met both of these officers in a long and fruitless journey in search of films for his kinema. It is notable that he found it necessary to approach the A.K.S., an Army organisation, although he is himself attached to the R.A.F. It may therefore be presumed that the shortage is not confined to one Service.

Exclusive KINE. pictures of a dinner given to Arthur Rank by 20th Century-Fox at the Union Club, New York, on July 15. (Left to right), Robert Clarkson, Arthur Rank, Spyros Skouras, the Most Rev. Athengoros, and Roy Larson. (Below)—Otto Bolle, Murray Silverstone, Barrington Gain, and Kenneth Hargreaves, secretary of the London company

20TH-FOX GIVES NEW YORK DINNER TO ARTHUR RANK

WHEN Arthur Rank was entertained at dinner at the Union Club, New York, one of the most representative gatherings of film industry personalities assembled to meet him.

Front-rank producers, exhibitors, renters and the leaders of the trade Press of America were among the guests, as were attorneys and bankers representing prominent financial interests.

They included Will Hays, president of MPPDA; Richard de Rochemont, producer of "March of Time"; Phil Reisman, of RKO-Radio; Joseph M. Schenck and Spyros Skouras, of 20th Century-Fox; Murray Silverstone, of United Artists; George Weltner, the new foreign manager of Paramount; Herbert J. Yates, Senr., of Republic, and Frank Rosenberg, of Columbia.

"NO BRITISH FILMS IN M.E."

—says B.F.I. Representative

A statement that there are "no British films in the Middle East" has reached Oliver Bell, director of the Britisch Film Institute, from Roger Manvel, who has completed a series of 42 lectures to Servicemen in the Middle East under the auspices of the Institute.

Manvel, who wrote the Penguin book "Film," claims that "the kinemas in the Middle East are under the domination of American distributors."

He says that only three British films have been shown in Cairo and that British producers and renters are hardly represented.

He reports to the B.F.I. that the lack of British films being shown to the Services was so serious that before he left the M.E. he raised the point with the Education Officer-in-Chief.

Midnight matinees as well as late shows are being permitted at all seaside resorts in Northern Ireland during the holiday period to kinemas who care to apply for them.

Technicians to Meet Masters

Technicians from all sections of the industry will be at the Birmingham University on Saturday. They will lecture at a B.F.I. course for school teachers, supported by the Ministry of Education.

Mrs. Murphey, of the B.T.H. research laboratory, will cover projection maintenance; Donald Carter, of G.B.I., will lecture on the production of educational films; S. Hannar and Oliver Bell (director of the B.F.I.) will also speak.

The idea of the course, which will be repeated in North Wales next month, is to assure that school teachers have some knowledge to help them make use of the new movement to provide extensive visual aids to education.

Hogan back at Work

Roy Hogan, son of Billy Hogan, Belfast exhibitor, recently returned home after being a prisoner of war in Germany for over four years. He was shot down while taking part in a bombing raid over Germany.

Before joining the R.A.F. he was on the renting side of the trade, and having been demobilised has been appointed M-G-M's traveller for Northern Ireland.

Two Belfast Committees at Variance

TENT SHOWS DISOWNED

A difference of opinion between two committees of the Belfast Corporation was revealed last week when Councillor W. M. Wilton, chairman of the Holidays at Home Committee, declared that the committee did not approve of the erection of a marquee for variety and other shows in the city centre. It was a private venture which had been licensed by the Police Committee despite trade protests.

Coun. Lawther, on behalf of the Police Committee, said that they had no power to refuse the licence.

Coun. Lawther's statement is controverted by the secretary of the Northern Ireland branch of the C.E.A., who has pointed out that the Police Committee have the power of refusal under the Local Government Act of 1934.

◆

SELZNICK APPEAL IN LEIGH CASE

Declaring that he would not allow the Court's list to be encumbered with an interlocutory appeal which might or might not be effective, the Master of the Rolls, in the Court of Appeal on Tuesday, ordered that David Selznick's appeal in the dispute between him and Vivien Leigh, be adojurned until the first Monday in the October sittings.

Lancs Trade Bowlers

An outstanding event for Lancashire Cinema Old Boys' Association is the annual bowling competition for the Bert Taylor cup.

This took place at the Northleigh Club ground, Old Trafford, Manchester, last Friday. Winner of the trophy was Coun. J. C. Whitaker (Empire, Oswaldtwistle), vice-chairman of the South and East Lancashire branch, who beat Vic Millgate, of Walterdaw.

The open handicap was won by B. Hoyle (Empire, Haslingden), the runner-up being T. Moore (Scala, Withington).

The Ashton kinema, Bristol, recently acquired by Mrs. D. Justin, is closed at present for the installation of new Duosonic sound equipment. Kalee, No. 12, projectors are also being installed, and a new screen is being put in. In future the kinema will be under the management of Raymond H. Gregory,

"It's not for Us to Bar Other Entertainment"

It is not the job of the film industry to stop rival entertainment for the public. That was the view expressed by Ald. G. W. A. Wright at the Hants and E. Dorset C.E.A. Branch meeting last week.

The point arose out of a discussion on a new radio relay programme system which is planned in the district.

Ald. G. W. A. WRIGHT explained that recently the Southampton Sub-Section of the branch discussed an application for the branch to join with radio dealers in objecting to an application to the Southampton Corporation for a line relay radio and possibly television programme in the district.

The Southampton members agreed that the branch be recommended not to interfere with the matter.

They thought they would not be adding any lustre to the industry if they joined in a move to stop rival entertainment for the public. In his opinion the kinema industry should not take up a dog-in-the-manger attitude. If the kinemas could not supply entertainment in the homes of the people it was not for them to try and prevent others from doing it.

He would strongly object to joining anyone in an objection in that matter. He thought if they did they would be holding themselves up to ridicule as trying to stop progress.

The Chairman suggested that the branch might confirm Southampton's attitude.

Ald. Wright said kinema proprietors were professional entertainment providers, and they had to progress with the times. He did not think they would be found wanting when the time came in providing television entertainment on a proper scale, and if the proposal against which they were asked to protest kept them on their toes it would not do them any harm.

The action of the Southampton Sub-Section was unanimously confirmed by the branch.

Later Transport?

THERE was some discussion on the question of later transport in the evenings, and Secretary H. H. MITCHENER was asked to get into touch with the transport managers in the area with a view to seeing whether something could not be done.

Entertainment Tax

REPLIES were reported to have been received on the question of reduction of Entertainment Tax from candidates in the local Parliamentary Divisions, and it was decided to make a further approach later to the successful candidates to keep them fully acquainted with the effect of the tax on the industry.

Cost of Film Hire

THERE was a lengthy discussion on the serious position which was arising on the increasing cost of film hire in relation to the falling off of attendances at many kinemas in the area.

The opinion was expressed that it should be one of the principal

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objects of the C.E.A. to do all that was possible to give the members protection in this matter.

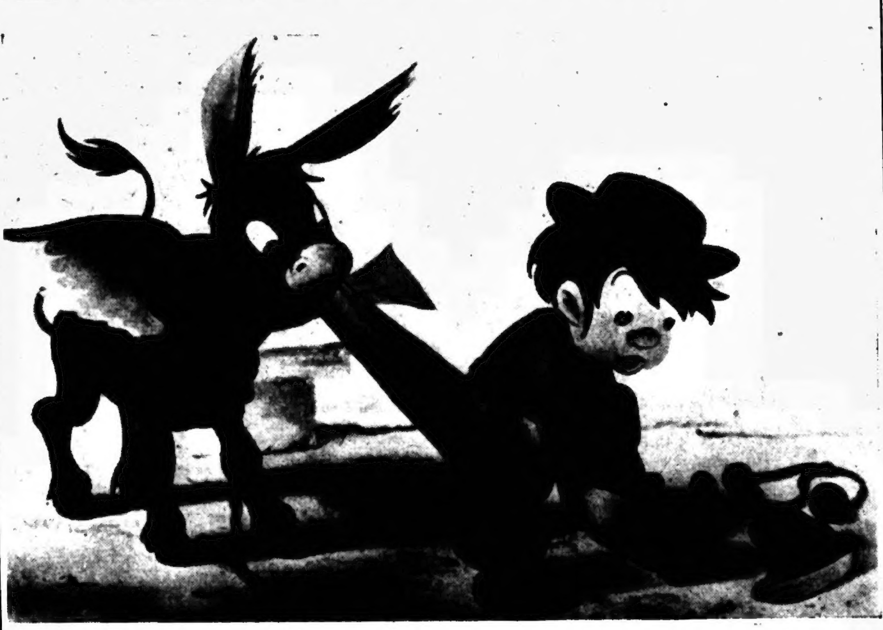
Suggestions were made that the C.E.A. should be asked to form a special committee to deal with the matter, but it was eventually decided to ask the branch delegates to the General Purposes Committee to bring the subject forward as opportunity occurred.

Staff for Kinemas

IT was reported that as a result of a resolution sent from the last meeting asking that the Ministry of Labour should consider the directing of labour into kinemas it had been learned at headquarters that the Ministry had at present no labour to direct.

Coun. Mears (vice-chairman) said that there were certain age groups who could take up employment without direction. It was to be hoped after the election the position would be further eased.

The Chairman, Coun. G. Bravery, said he believed that the Ministry had no power of direction of women below the age of 19 and over 27.



Gauchito and the Flying Donkey, two new Disney characters who appear in THE THREE CABALLEROS (RKO)

British Council is Producing 30 Films: Planning 40 More

THIRTY films are now being made by the British Council. Plans for more than 40 other films are being considered. This is revealed in the Council's latest report, published this week.

The British Council, which is now celebrating the 10th anniversary of its inauguration in July, 1935, has realised the great value of films in its work of promoting wider knowledge of the United Kingdom and developing closer cultural relations with other countries.

Britain leads the world in documentary films, and through them many aspects of the life, activities and achievements of the British people can be more simply and effectively conveyed to widely diverse types of audiences overseas than in any other way.

These films, which the Council commissions, are now shown theatrically, or non-theatrically by British Council Institutes and similar organisations, in over 80 overseas countries, and have commentaries in some 20 languages.

Showing the Flag

Reports show that these films are giving immense help in spreading a fuller knowledge and understanding of Britain and the British people. Though made primarily for overseas, they are available in this country, and many of them are in considerable demand here.

During the war there have been many thousands of special showings to Allied civilians temporarily here and to the Dominions and Allied Forces. To U.S. camps alone there have been supplied some 600 sets of films and a special newsreel has also been provided for them and Dominions Forces in the U.K.

The current issue of "Films of Britain," a brochure which describes British Council films with illustrations from "stills," lists some 120 films, mostly between 10 and 25 minutes in length. The library is, however, considerably larger than this, as some medical and specialised films are separately listed.

There are teaching films on the English language and other subjects, film dealing with United Kingdom industries, agriculture, commerce, public utilities and services, science and technology, education, architecture and our towns and countryside. A monthly kine-magazine, "This is Britain," consists of four to five short items of contemporary interest but permanent prestige value, which do not lend themselves to separate films.

"FIFTH CHAIR" CONTEST HAS BEGUN

By the Showman

WITH "The Fifth Chair" already playing in many important situations in this, the picture's general release week, it is now time to start planning your own campaign for submission to the U.A.-KINE. exploitation contest.

The prizes are: first 50 guineas, second 25 guineas, third 15 guineas, and ten consolation awards of five guineas each. The contest is open to all managers.

Everyone has an equal opportunity, the small theatre equally with the "super," as consideration will be given to each individual and to prevailing conditions.

If you have not already done so, write to United Artists for the exhibitor's campaign book, in which you will find many useful ideas on which to base your campaign.

The more you can adapt them to suit your local conditions the better. Originality and the ability to create the crazy atmosphere in advance of the picture is what is wanted.

One national critic wrote: "You can start laughing at this picture whilst you are still in the queue." Get your patrons feeling that way about it!

Fred Allen, Jack Benny, Don Ameche and William Bendix head one of the best comedy casts asembled by Hollywood for some time.

How to Enter

Send your entries to The Showman, KINEMATOGRAPH WEEKLY, 93. Long Acre, Long W.C.2, enclosing newspaper advertising, editorials, photographs of window tie-ups and stunts you may put on, and any other material illustrating your campaign, together with a brief "write-up" of your whole campaign.

The entries will be judged at the end of first-release bookings, by David H. Coplan, managing director of United Artists; Ben Henry, representing Jack H. Skirball, the producer; and myself. They will be judged on the evidence you send in.

By the way, you do not have to be a member of the KINE. Company of showmen to enter, the contest is open to all.

Cinematurians Will Visit Glebelands

William Holt, the Yorkshire broadcaster, novelist and traveller, was the guest-speaker at the meeting of the Manchester Cinematurians, held at the Regal, Manchester, last Friday.

S. Redford, who presided, announced that the speaker at the next meeting, on Wednesday, August 1, would be Frank Swift, the Manchester City and England goalkeeper.

Members were interested in the preliminary notice of a visit to "Glebelands" and to a film studio in August. The society has raised a considerable sum of money for "Glebelands," for which a collection is taken at every meeting.

F. W. BAKER & JOHN E. BLAKELEY *present*

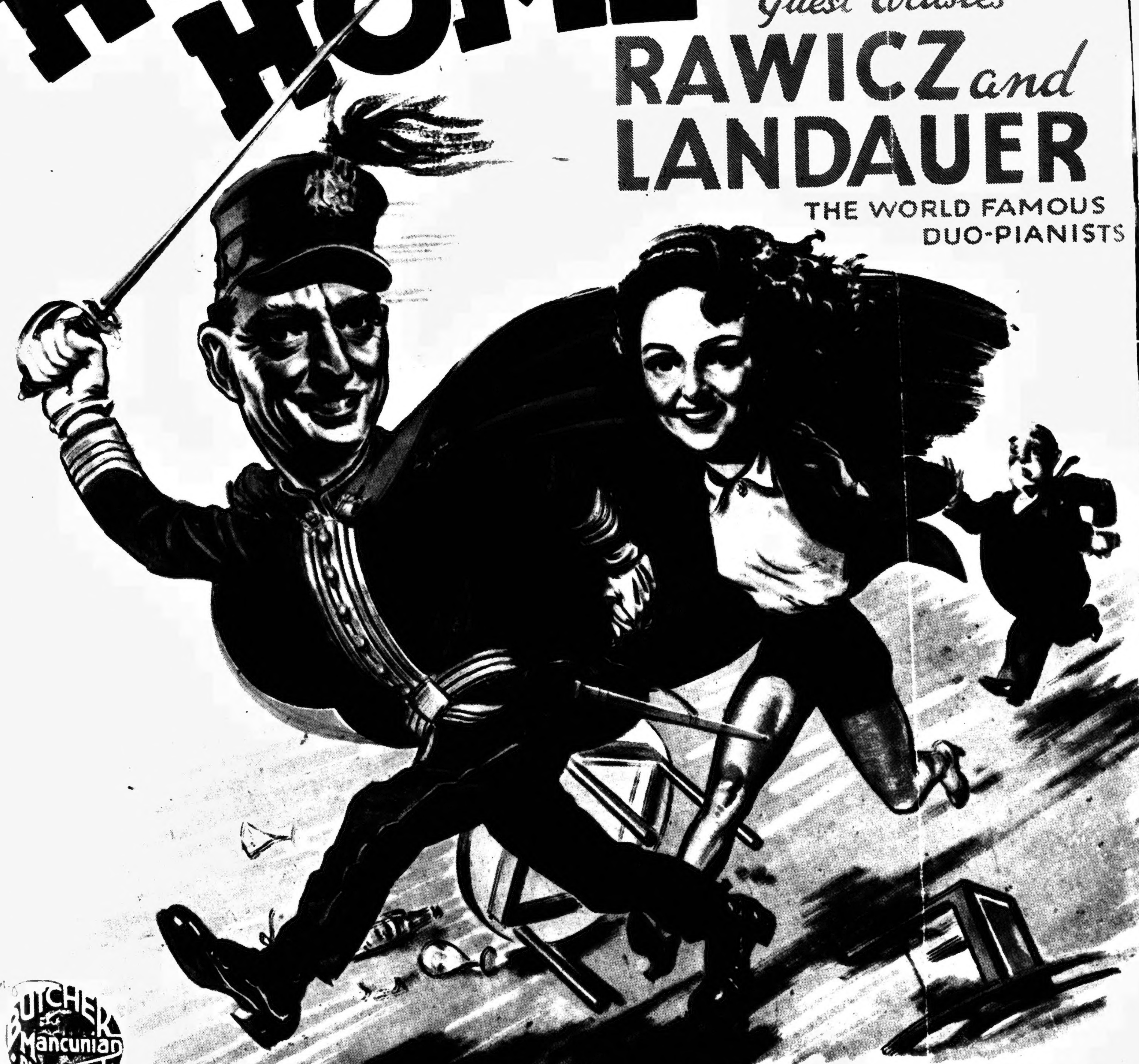
FRANK RANDLE *in*

"HOME SWEET HOME"

Introducing as Guest Artistes

RAWICZ *and* LANDAUER

THE WORLD FAMOUS
DUO-PIANISTS



BUTCHER'S Mancunian PRODUCTION

DIRECTED BY JOHN E. BLAKELEY

F. W BAKER & JOHN E. BLAKELEY *present*

FRANK

"HOME
SWEET
HOM

with

NICOLETTE ROEG
TONY PENDRELL · H.F. MALTBY
HILDA BAYLEY · CECIL FREDERICK
STAN LITTLE · DONOVAN & BYL
ARNLEY & GLORIA · BUNTY MEADOWS

Introducing as Guest Artistes **RAWICZ** *and* **LANDAUER**
THE WORLDS FAMOUS DUO PIANISTS

a BUTCHER Mancunian PRODUCTION

directed by

K RANDLE

in

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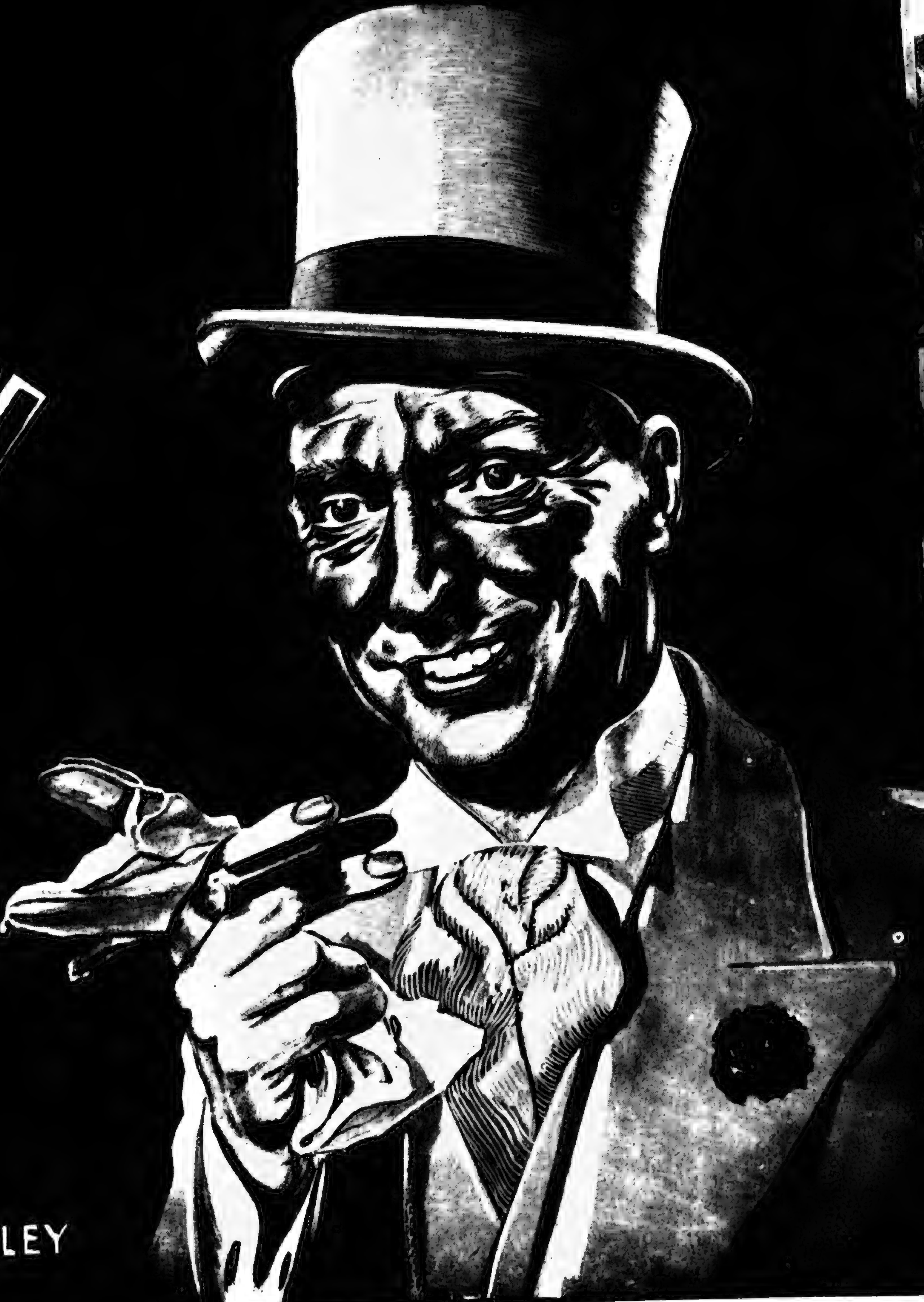

cted by JOHN E.BLAKELEY

CAST and CREDITS

FRANK RANDLE	Himself
NICOLETTE ROEG	Jacqueline Chantry
TONY PENDRELL	Eric Wright
H. F. MALTBY	Col. Wright
HILDA BAYLEY	Mrs. Wright
CECIL FREDERICK	Webster
STAN LITTLE	Young Herbert
DONOVAN and BYL ARNLEY and GLORIA	Col. Wright's Employees
BUNTY MEADOWS	Night Club Hostess
GERARD KEMPINSKI	Pagoli
GEORGE MERRITT	Dr. Handy
HOWARD DOUGLAS	The Butler
IRIS VANDELEUR	Mrs. Jones
ESME LEWIS	Mrs. Luck
VINCENT HOLMAN	The Parson
LILY LAPIDUS	The Welfare Worker
BEN WILLIAMS	The Reporter
MAX MELFORD	Policeman

INTRODUCING AS GUEST ARTISTES

RAWICZ and LANDAUER

The World Famous Duo-Pianists

Story and Scenario	Roney Parsons and Anthony Toner
Photography	Geoffrey Faithfull
Art Director	Jim Carter
Editor	V. Sagovsky
Production Manager	E. S. Laurie
Recordists	G. Burgess and L. Clark
Camera Work	A. Mason
Assistant Director	Don Weeks
Musical Director	Percival Mackey
Comedy Sequences	Arthur Mertz

A BUTCHER-MANCUNIAN PRODUCTION

Made at

RIVERSIDE STUDIOS, LONDON, ENGLAND

Directed by

JOHN E. BLAKELEY

Distributed throughout the World by

BUTCHER'S FILM SERVICE LTD.,

LANCASHIRE, CHESHIRE AND NORTH WALES

Controlled by MANCUNIAN FILM CORPORATION LIMITED

Sir Alex King

J. C. C. POSITION—EXCESSIVE RENTALS—
SURREY CASE ECHO — CHEAP MATINEES

BIRMINGHAM

U.A.'s Latest

Sir Alexander King discusses a point with Chancellor of Exchequer, Sir John Anderson. The subject of course was Entertainment Tax !

DOCUMENTARY COMPANY STEPS OUT

CONSIDERABLE expansion of the scope of Russell Productions, Ltd., one of the best known Scottish documentary companies, is planned by Stanley Russell.

Offices have been moved to 41, St. Vincent Place, Glasgow, and the staff has been joined by Frank MacLauchlan, who returns to commercial film work after 15 months as camera reporter with the Crown Film Unit. He is at present in charge of Universal News Service, and has a fine reputation as a cameraman.

The company is at work on a number of documentaries for Scottish concerns, and will develop news and industrial services generally.

COAL MINING FILM

A pre-view of "The Big Six," a film on coal mining, was given to Lord Balfour, Regional Controller for Scotland on the Ministry of Fuel and Power, and representatives of coal companies in the Lothians, in the Central Picture House, Musselburgh, last week.

Produced by Edward Cook, an independent producer, and with Frank Phillips as narrator, the film told the story of coal mining as represented by the activities of the company, officials and workmen at six collieries of the Doncaster Collieries, Ltd.

Production by large-scale mechanisation and the attention paid to the home, social, and recreational life of the workmen were features of the film. which ran for approximately 50 minutes.

Birkenhead Watch Committee has transferred the licence of the Empire kinema from B. C. Rees to Frank W. Foulds.

"Circuit Chiefs Should Judge Bar Dispute in Area Concerned"

A PROPOSAL that the preliminary investigation of barring disputes should take place in the area concerned was acted upon by the Birmingham and Midlands Branch of the C.EA., who, through the General Secretary, invited the circuit representatives to name a day to discuss cases in Birmingham.

Detailing the new procedure on disputes relating to bars, the official report of the meeting over which B. T. Davis (chairman) presided, states :—

"It was considered that in any area where there were a number of disputes the preliminary negotiations should take place in the area concerned, and that the circuit representatives, Commander Jarratt, A. Brown and Earl St. John, should be asked to appoint a day, or possibly two days, to come to Birmingham for first interview. As there were many Midland members concerned it was thought that this procedure would save a great deal of travelling and also a great deal of wasted time."

Meet Local Committee

"It could be arranged that on those days the Branch Barring Committee could be in attendance so that the second stage of the procedure, should the parties fail to agree, could be proceeded with without delay and the matter disposed of on the spot."

"The Secretary was instructed to advise the General Secretary of this decision, and request him to contact Commander Jarratt, A. Brown and Earl St. John asking them to be good enough to appoint a day for discussing the numerous Birmingham and District cases in Birmingham."

Film Hire Campaign

SUPPORT for the growing campaign among the trades against excessive film hire was forthcoming at the meeting, which recognised the subject as one of major importance.

Following consideration, it was decided that the matter obviously could not be disposed of at an ordinary monthly meeting.

It was eventually decided to call a special branch meeting for the morning of Friday, August 31, prior to the ordinary meeting that afternoon to discuss the matter fully.

Wednesbury S.O.

THE refusal of the Wednesbury Town Council to permit the admission of children to Sunday performances led to the meeting unanimously agreeing to submit the case to the General Council with a request that it should support the branch in contesting it.

In explaining the position, the Secretary pointed out that in January last, when permission was given under the Sunday Entertainments Act, 1932, for the kinemas in the Borough to open on Sundays the Licensing Authority insisted on a condition that no children under the age of 15 should be admitted to any entertainment whether accompanied by an adult or not.

That regulation was provisionally accepted pending the decision of the case of the C.E.A. v. the Surrey County Council. It was agreed that the position should be reconsidered when that case had been decided.

The Surrey County Council, having decided not to contest the case and having amended its conditions so that children accompanied by a parent or *bona-fide* adult guadian could be admitted, formal application was made to the Town Clerk of Wednesbury for the condition attached to Sunday licences to be amended, so as to permit the admission of children.

However, the secretary of the branch had been advised by the Town Clerk that the General Purposes Committee was not prepared to grant the application regarding the admittance of children.

Few Cut Prices

WITH regard to cheap-price matinées, it was announced that only one case had been reported to the Secretary in which that practice still persists. That was being pursued, and an amicable settlement was hoped for.

H. B. LANE reported that only one film viewed by the Sunday Films Committee was considered unsuitable for Sunday showing.

Two requests for publicity were granted, subject to the discretion of the managements concerned. St. Dunstan's house-to-house collection on behalf of the war blinded between August 27 and September 3. and the Birmingham street collection for Princess Alice Orphanage on July 28.

At the outset of the meeting the Chairman extended a hearty welcome to E. B. Gold (A.B.C.) Midland Supervisor) on his reappearance following his recent serious illness.

Unless it is considered necessary to call the members together earlier, the next meeting of the branch was fixed for August 31.

Mayfair Charges in Northampton

Changes are announced in connection with the Mayfair kinemas in Northampton.

R. Speakman, manager at the Tivoli for the past few years, is transferred to the Plaza to take the place of A. H. James, who has retired.

E. A. Barrett, who succeeds Mr. Speakman, has had a life-long experience in the industry, and before his association with Mayfair was with Pathe and A.B.C. In his early days he was managing director of the Central Halls Co., which controlled a circuit of 40 theatres.

James Cagney and Sylvia Sidney in BLOOD ON THE SUN (U.A.), Trade shown this week

Kine. Architect Visits Channel Isles

By Kine. Correspondent

AMONG other visitors to Guernsey recently has been Henry Cooper, on official business for the Ministry of Works. He was the architect of the Regal, which was opened in 1937, and is also a director of the proprietary company.

Before crossing to Guernsey, Mr. Cooper was in consultation with Lou Morris, managing director of the Regal, and an extensive publicity programme is contemplated for the future.

A sign of the times is the fact that manager Eric Snelling is receiving many applications from evacuees who want to return to Guernsey and work for the Regal.

Among these are four of the old staff at the Evacuation, but in addition, many who were children, who have since learned their trade as operators on the mainland and now want jobs on the island.

Of the Regal's four operators, three left just before the Germans arrived and the other a week after that event. This last was the first "get-away" from the island, a party of 14 escaping the vigilant German guard and making the cross-Channel journey in a fishing boat.

The Lyric, Guernsey, has been reopened as a kinema, for the use of the troops only, admission free. Two shows are given nightly.

News has just reached Guernsey that Cpl. Clifford Henry Bichard, R.A.S.C., former projectionist at the Regal, was killed whilst on convoy duty with his unit on May 16, 1943. One of two brothers who both lost their lives in action, he leaves a widow and young son.

Scots C.M.A. Outing to Rothesay

W. Kempsell, R. Pennycook, George Allan, Robert George, President, A. Doran, A. E. Pickard and R. G. Murray, at the recent outing to Rothesay arranged by the C.M.A.

ULSTER C.E.A. MAY CHALLENGE S.O. ANOMALIES

A RECENT decision by the Recorder of Belfast has again drawn attention to the legal anomalies covering the Sunday opening situation in Northern Ireland.

The Northern Ireland Government is waiting for the final battle in the courts for the appeals against the Police Committee refusal of licences before it considers the question of legislation dealing with Sunday opening.

The position to-day is as follows:—

A kinema refused a Sunday opening licence by Belfast Corporation has no right of appeal to a court of law, as the kinema is licensed under the Cinematograph Act of 1909. Any other building which is licensed under the Northern Ireland Local Government Act of 1934 can, if refused, appeal to the courts. Kinemas are barred from the use of the 1934 Local Government Act.

The Northern Ireland branch of the C.E.A. has drawn the attention of the Northern Government to the unfair and conflicting position.

Last week the Belfast Recorder reversed the decision of the Belfast Police Committee refusing Sunday opening licences to two Roman Catholic halls, St. Mary's Hall and Holy Cross Hall, Ardoyne, for charity and parochial objects.

On behalf of the Sunday Observance Vigilance Committee, S. C. Porter, K.C., said it was not anticipated that there would be any appeal on the question of fact, but there might be on the question of law and discretion.

At the Electricity Committee of the Barrow-in-Furness Corporation the electrical engineer suggested that a two-part tariff be introduced in connection with charges for electricity supplied to kinemas, shops and business premises.

JOYCE
HOWARD
KNEW
MR.
KNIGHT
GFD

"Picturegoer" Readers Select the Best Films and Performances of 1945

Davis and Crosby Win British "Oscars"

BETTE DAVIS, for her performance in "Now, Voyager," and Bing Crosby, for his work in "Going My Way," have just been awarded gold medals for the best performances during 1944-45.

The awards are made as a result of an extensive ballot conducted by *Picturegoer Weekly*, Britain's leading "fan" journal.

The full results of the ballot will be of unusual interest to the film industry, for they reflect popular tastes to an accurate degree.

It is noteworthy that in the voting three British actresses and four British actors playing in British-made films gained places in the first ten of their groups.

They were Phyllis Calvert, Celia Johnson, Margaret Lockwood, James Mason, David Niven, Stewart Granger and Robert Newton.

There were only two films containing stars who appeared in both male and female lists. They were "Fanny By Gaslight" and "Love Story"—both British.

The Complete Lists

The full results, giving the first ten in each class with their percentage of the total poll, were as follows:—

The first ten actresses: (1) Bette Davis—"Now, Voyager," 14 per cent.; (2) Ingrid Bergman—"Murder in Thornton Square," 12.1 per cent.; (3) Jennifer Jones—"Song of Bernadette," 12 per cent.; (4) Greer Garson—"Madam Curie," 10.8 per cent.; (5) Phyllis Calvert—"Fanny by Gaslight," 9.2 per cent.; (6) Celia Johnson—"This Happy Breed," 3.6 per cent.; (7) Margaret Lockwood—"Love Story," 8.1 per cent.; (8) Ida Lupino—"The Hard Way," 7.7 per cent.; (9) Irene Dunne—"The White Cliffs of Dover," 5.4 per cent.; (10) Joan Fontaine—"Jane Eyre," 4.7 per cent.

The first ten actors as placed by the readers are as follows:—

(1)—Bing Crosby—"Going My Way," 24.4 per cent.; (2) James Mason—"Fanny By Gaslight," 14.1 per cent.; (3) Barry Fitzgerald—"Going My Way," 10.2 per cent.; (4) David Niven—"The Way Ahead," 10.1 per cent.; (5) Stewart Granger—"Love Story," 5.6 per cent.; (6) Spencer Tracy—"The Seventh Cross," 5.2 per cent.; (7) Gary Cooper—"The Story of Dr. Wassell," 4.6 per cent.; (8) Orson Welles—"Jane Eyre," 3.8 per cent.; (9) Robert Newton—"This Happy Breed," 3.7 per cent.; (10) Fred MacMurray—"Double Indemnity," and Claude Rains—"Phantom of the Opera," 2.6 per cent.

Three British pictures are represented in the first ten as against four in the last ballot.

Runners-Up

Runners-up in order of merit aro: Barbara Stanwyck—"Double Indemnity," Dorothy McGuire—"Claudia," Irene Dunne—"A Guy Named Joe," Ida Lupino—"In Our Time," Katina Paxinou—"For Whom the Bell Tolls," Patricia Roc—"Love Story," Tallulah Bankhead—"Lifeboat," Margaret O'Brien—"Lost Angel," Susan Peters—"The Song of Russia," Jeanne Crain—"Home In Indiana," Rita Hayworth—"Cover Girl," Gail Russell—"The Uninvited," Glynis Johns—"The Half-Way House," Phyllis Calvert—"2,000 Women."

Male stars:—Stewart Granger—"Fanny By Gaslight," Walter Pidgeon—"Madame Curie," Spencer Tracy—"A Guy Named Joe," Fredric March—"The Adventures of Mark Twain," Charles Boyer—"Murder in Thornton Square," Paul Henreid—"Now, Voyager," Gary Cooper—"For Whom the Bell Tolls," Lon McCallister—"Home In Indiana," Mervyn Johns—"The Half-Way House," Akim Tamiroff—"For Whom the Bell Tolls," Van Johnson—"A Guy Named Joe,"

Richard Arlen and Cheryl Walker in British Lion's IDENTITY UNKNOWN

FIRE APPLIANCES INSPECTION

Manchester Position Clarified

Local authorities which prided themselves on the efficiency of their fire prevention and fire-fighting organisation provided the nucleus of the National Fire Service. Now that the future of the N.F.S. has been defined, fire brigades will once again come under local control, subject to overriding co-ordination by the Home Office.

The zeal exercised both by local authorities and the N.F.S to prevent fire risks has undoubtedly been to the public benefit, and if at times it appeared, as at Manchester, the kinema licensees were subject to guidance from two directing authorities, exhibitors' only ground for complaint was in not knowing to whom they were responsible in the matter of the efficient maintenance of appliances.

There is satisfaction that the position has now been clarified by the Home Office statement. This will undoubtedly eliminate the possibility of overlapping and restore to local authorities powers which they are excellently qualified to administer.

Fitzpatrick Will "Talk" About Britain

By KINE Studio Correspondent

JAMES Fitzpatrick is in this country to make a series of six "Travel Talks" about the British Isles for M-G-M world distribution—they will even reach Russia with a Russian commentary.

I talked with Fitzpatrick for nearly two hours in his Savoy suite last week. Americans, he says, are anxious to glean information about this country, many of them wanting to come here to see "what the boys saw."

The British Travel Association and the M. of I. are helping Fitzpatrick to secure his material. The shorts will cover London, the Thames, Scotland, Ireland, Wales and Straford-on-Avon. Fitzpatrick wants to produce a feature film on the life of William Shakespeare. He has had a script prepared by Kenneth Webb and brought it with him to England.

Rank, he thinks, might be interested in the idea for school and church use.

200 Talks

Fitzpatrick is quite a colourful character. There are few things in the world which he has not seen. He's made over 200 "talks" since his first effort—that was in 1923; and has been under M-G-M contract for nearly 20 years.

Britain, he estimates, will be seen in his new films in 15,000 theatres all over the world and in 8,000 American houses.

I would like to have heard more of his adventures: but other engagements prevented this. "So I left with regret this colourful character of sunny, southern California"

Anne Crawford, who appears in the current Gainsborough production, CARAVAN

"CARAVAN" UNIT IS BACK FROM WALES

Maurice Ostrer, Executive Producer for Gainsborough, expects his first unit to return to the studio from Wales this week-end after successful shooting in the Welsh mountains for the Spanish sequences of the next subject, "Caravan," produced by Harold Huth and directed by Arthur Crabtree.

A second unit will stay on in Wales to obtain further landscape shots and photographic backings for the film.

The latter part of location work was given to romantic scenes at Capel Curig between Stewart Granger and Jean Kent, and some picturesque scenes of diving into the mountain lake.

Arthur Crabtree and the "Caravan" started floor work at Shepherds Bush on Monday with scenes outside the Georgian house of Francis Castleton (Dennis Price).

BR. NATIONAL RE-TITLES "ANGUISH"

Cast Set for "Trojan Brothers"

Shooting is now in its third week on British National's "Anguish," a picture about artists set in Paris has been retitled "Latin Quarter."

The ballet sequences have now been completed, and work this week has consisted of eerie scenes in Minenti's studio, showing his growing madness. Beresford Egan plays Minenti.

Other sequences shot show Charles (Derrick de Marney) moving into Minenti's studio in the hope that the latter's wife, with whom he is in love and who has disappeared, will return.

"Trojan Brothers" All Set

Maclean Rogers, who will direct the forthcoming B.N. picture, "Trojan Brothers," is still busy with preparations. There will be four stars in this production, three of whom have already been cast.

They are David Farrar and Bobby Howes, who will play the title-rôles, and Barbara Mullen. The fourth name will be announced shortly.

Montgomery Tully's "Query" has now reached the "rough cut" stage, while Oswald Mitchell is expected back from Cumberland in a day or two with the finished "Loyal Heart."

"KINE." CALL BOARD

Current Production Schedule

At Denham

MEN OF TWO WORLDS
(Two Cities)

Producer, John Sutro; associated producers, Herbert Smith and R. Vernon; director, Thorold Dickinson; assistant director, Vincent Permane; production manager, Ken Horne; script, Joyce Cary, Thorold Dickinson and Herbert W. Victor; art director, Tom Morahan; camera, Desmond Dickinson; editor, Alan Jaggs; stars, Eric Portman, Phyllis Calvert, Robert Adams; started last week in February. Previously on African location.

CARNIVAL
(Two Cities)

Producers, John Sutro and William Sasson; director, Stanley Haynes; assistant director, Mark Evans; art directors, Paul Sheriff and Carmen Dillon; camera, Guy Green; camera operator, Harold Hastings; editor, Charles Saunders; stars, Sally Gray, Michael Wilding, Stanley Holloway, Jean Kent, Hazel Court and Catherine Lacey; started first week in March.

BRIEF ENCOUNTER
(Cineguild)

Producer, Noel Coward; director, David Lean; assistant director, George Pollock; production manager, Ernie Holding; script, Anthony Havelock-Allan, David Lean and Ronald Neame: art director, L. P. Williams; camera, Bob Krasker; camera operator, Bunny Fancke; editor, Jack Harris and Marjorie Saunders; stars, Celia Johnson, Trevor Howard; started first week in March.

REMEMBER THE UNICORN
(Columbia)

Produced and directed Marcel Varnel; associate producer, Ben Henry; assistant director, Alf Keating; cameras and lighting, Phil Grindrod; camera operator, Dudley Lovell; production manager, Ernest Gartside; unit manager, Tom Payne; art director, George Provis; continuity, Peggy Singer.

At Ealing

PINK STRING AND SEALING-WAX
(Ealing)

Producer, Michael Balcon; director, Robert Hamer; assistant director, Roland Douglas; production manager, Hal Mason; script, Diana Morgan; art director, Duncan Sutherland; camera, Stan Pavey; operator, H. Julias; editor, Michael Truman; stars, Mervyn Johns, Sally Ann Howes; Jean Ireland; started May 21.

In Preparation:

NICHOLAS NICKLEBY.—Dickens' novel, now being adapted for the screen by John Dighton. Shooting is planned to take place at the studios and on location in Yorkshire. Cavalcanti will direct, with John Croydon as associate producer. Casting to date includes Derek Bond and Sally Ann Howes.

SOHO MELODRAMA.—A melodrama of the petty criminals of London's underworld, based on an original story by Mark Benney, author of "Low Company." Robert Hamer will direct.

HUE AND CRY.—An adventure story of London "East-End Kids," who set out to track down a gang of criminals. The preliminary treatment and story is by T. E. B. Clarke, who will write the script. Charles Crichton will direct, with O. H. Cornelius as associate producer.

At Elstree

ANGUISH
(British National)

Executive producer, L. H. Jackson; associate producer, Derrick de Marney; director, Vernon Sewell; production manager, Fred Swann; art director, R. Holmes Paul; cameraman, Gunther Krampf; stars, Derrick de Marney, Joan Greenwood, Frederick Valk, Lily Kann; will start June 8.

LOYAL HEART
(British National)

Executive producer, L. H. Jackson; director, Oswald Mitchell; assistant director, Jerry O'Hara; production manager, Fred Swann; art director, Wilfred Arnold; cameraman, Arthur Grant; stars dog "Fleet," Percy Marmont, Beckett Bould, Harry Welchman, Eleanor Hallam, Philip Kay; started May 28.

At Islington

BEWARE OF PITY
(Two Cities)

Producer, W. P. Lipscomb; director, Maurice Elvey; assistant director, Edward Richards; production manager, Theo. Lageard; art director, Alex Vetchinsky; camera, Derick Williams; camera operator, W. McLeod; editor, Grace Garland; stars, Lilli Palmer, Albert Liven, Cedric Hardwicke, Gladys Cooper and Ernest Thesiger; started first week in March.

At Shepherds Bush

CARAVAN
(Gainsborough)

Executive producer, Maurice Ostrer; producer, Harold Huth; director, Arthur Crabtree; production manager, Arthur Alcott; players, Stewart Granger, Anne Crawford, Jean Kent; script, Roland Pertwee; adapted from the novel by Lady Eleanor Smith.

At Welwyn

NIGHT BOAT TO DUBLIN
(Associated British)

Producer, H. G. Ingles; director, Lawrence Huntington; assistant director, Frank Hollands; production manager, L. Lawrence; script, Lawrence Huntington; art directors, David Rawnsley and Charles Gilbert; camera, Otto Heller; editor, Flora Newton; stars, Robert Newton, Muriel Pavlow, John Ruddock, Stuart Lindsell; started third week in March.

Forthcoming Productions

QUIET WEEK-END
(Associated British)

Producer, Warwick Ward; director, Harold French; script, Victor Skutezsky, Stephen Black, T. J. Morrison, W. Ward; art director, Douglas Daniels; camera, Eric Cross; players, Derek Farr, Frank Collier, Marjorie Fielding, Barbara White, George Thorpe; play by Esther McCracken; locations, June; back in studio, July.

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James Mason Is Going to Hollywood and More New British Stars Are Expected to Follow Shortly

NOW COMPLETING "THE WICKED LADY" FOR GAINSBOROUGH

By KINE. Studio Correspondent

WHEN he has finished his present contracts, James Mason, the Gainsborough star, will go to Hollywood under contract to Darryl F. Zanuck to star in the 20th-Fox production of Kathleen Winsor's novel, "Forever Amber."

It is also possible H. Robert Newton and Peggy Cummins will accept Hollywood contracts in the near future.

Mason, who was featured in "The Man in Grey" and "Fanny By Gaslight," has recently completed "The Wicked Lady" at Shepherd's Bush.

He was one of the stars to benefit by Gainsborough's recent star publicity campaign.

EALING FILMS SHOWN IN FRANCE

Cavalcanti returned from Paris this week, where he has been lecturing to members of the Cinemathèque Francaise and the Cercle Technique on "Ten Years of Documentaries." In addition to showing some of the best-known documentaries he has made in this country, the organisations screened three of the full-length feature films on which, with Michael Balcon as producer, Cavalcanti worked at Ealing.

They were "Champagne Charlie" and "Went the Day Well"—which he directed—and "The Foreman Went to France," of which he was associate producer.

A Press showing of "Went the Day Well" had enthusiastic notices in the Paris Press.

"Champagne Charlie" was subsequently recommended by the Cinemathèque authorities as one of the few British films to be shown at the Basle Film Congress.

Two further Ealing films are to be screened shortly—"Painted Boats" and "The Halfway House."

REDGRAVE STARTS AT RIVERSIDE

John Gilpin Signed

ON Monday, Michael Redgrave made his first appearance before the cameras at Riverside in Sidney Box's production of Daphne du Maurier's "The Years Between," which Compton Bennett is directing.

This week Sydney Box signed John Gilpin to play the rôle of "Robin," which he created in the stage version of "The Years Between" — now at Wyndham's Theatre, London.

Valerie Hobson, who plays a woman M.P., made a recent tour of such well-known locations as the House of Commons, on the dais of Nelson's Column, visiting the Royal Air Force Exhibition in the Mall.

In addition to stars Michael Redgrave, Valerie Hobson and Flora Robson, Mr. Box has assembled the strongest of casts, featuring Felix Alymer, James McKechnie, and Dulcie Gray, with John Gilpin, Edward Rigby, Yvonne Owen, Muriel Aked, Gladys Henson, Joss Ambler, Wylie Watson, Ernest Butcher, George Merritt, Lyn Evans, Esma Cannan, Christopher Steele, Bob Arden and Geoffrey Morris.

The suggestion has been made in Scotland that a feature film might be made from the war-time newsreels for the benefit of prisoners of war , whose knowledge of events in their absence is rather hazy.

WHO
is
MR KNIGHT
?
GFD

SOVIET VISITORS AT EALING

The visit of members of the Soviet Military Mission to Ealing. Extreme left: Herbert Marshall, next to him is S. C. Balcon and (in background) Robert Hamer, director of FINK STRING AND SEALING WAX.'' Right: Michael Balcon, production chief of Ealing studios

SHIFTING NATIVE FURNITURE FROM AFRICA TO DENHAM

"Boma" Scenes Shot for "Men of Two Worlds"

SHOOTING on the native "Boma" sequences took most of the time last week on stage 6 at Denham, where the Two Cities' unit. under the direction of Thorold Dickinson, is progressing well on "Men of Two Worlds."

Having taken careful note of the actual "Boma" used on the East African location, Tom Morahan, the art director, realised that it would be impossible to have the right type of furniture made in England in war time, and so he supervised the building of every piece by Indian and native craftsmen to his own designs and had the articles sent back to England.

All They Can See

What will not be seen by the audience are the wooden pivots which are used in place of the usual screws or nails to hold the furniture together. These were devised for convenience in transport, so that each piece of furniture could be taken to pieces and packed flat for the journey.

Moving to Stage 1 at Denham, director Stanley Haynes and the Two Cities' "Carnival" unit were busy last week shooting the stage-door sequences.

Lighting Does It

The lighting by Guy Green, who was responsible for some good work on "The Way Ahead," was particularly effective. He used the shadows cast from the large Edwardian hats to emphasise the features of the two players, Jenny Pearl (Sally Gray) and Maurice (Michael Wilding).

Steady progress is being kept up at Islington on the Two Cities' production of Stefan Zweig's "Beware of Pity," starring Lilli Palmer, Albert Lieven, Cedric Hardwicke and Gladys Cooper. It is directed by Maurice Elvey and produced by W. P. Lipscomb in association with Maurice Elvey.

During the early part of last week shots were made on the staircase and balcony of the Kekesfalva Castle.

Gladys Cooper has nearly finished her part in "Beware of Pity" and hopes to be through by the end of next week, when she will return to Hollywood to complete her contract.

◆

FORMBY GOES OUT ON LOCATION

A welcome home was given George Formby when he joined the location unit at Denham to star in the latest Columbia British production, "Remember the Unicorn."

This was his first appearance before the cameras following his 25,000-miles trip to Burma to entertain our troops. He lost a stone during the tour!

Shooting this week has concerned George Harper (George Formby), with his pal "Fingers" (Ronald Shiner) arriving in the village of Tumbleford, where George is set on the task of putting the neglected "Unicorn Tavern," his former home, back on the map. There is opposition from across the river, where the "Lion Inn" enjoys the monopoly of business.

Art director George Provis has done a good job in constructing the dilapidated "Unicorn," while on the opposite bank of a river a contrast has been accomplished for the "Lion Inn."

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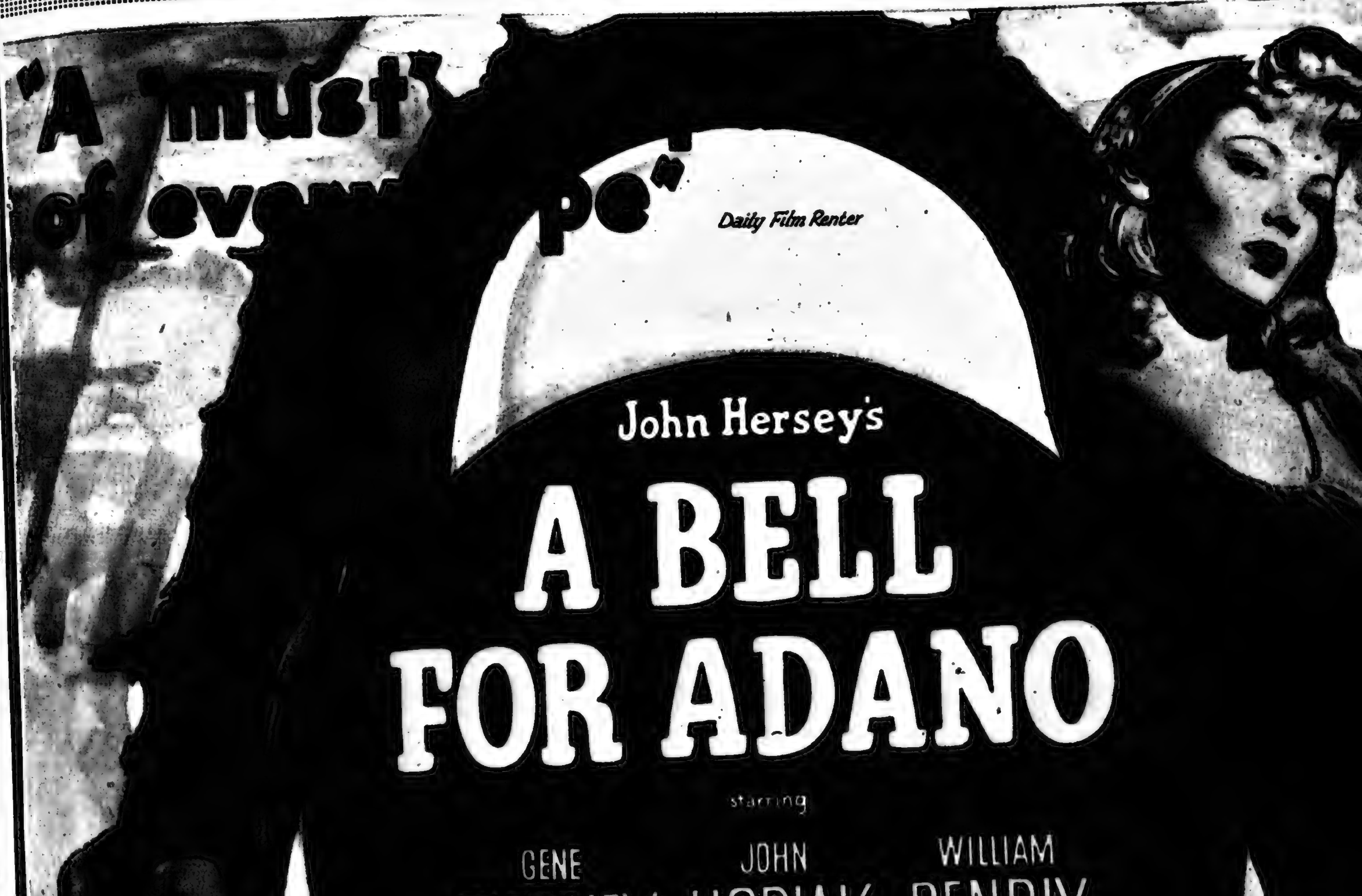


Daily Film Renter

John Hersey's

A BELL FOR ADANO

starring

GENE TIERNEY · JOHN HODIAK · WILLIAM BENDIX

with

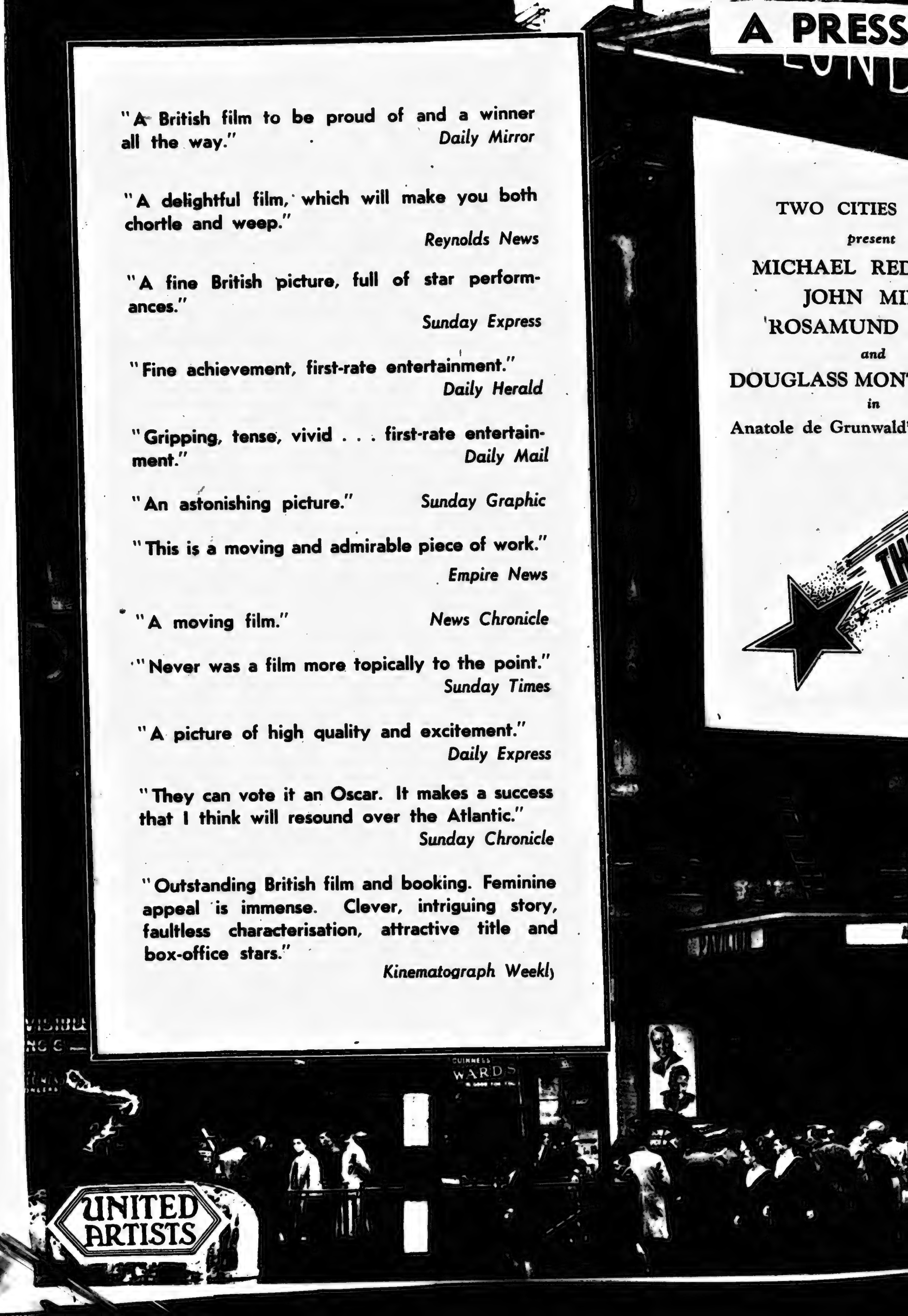
GLENN LANGAN · RICHARD CONTE · STANLEY PRAGER · HENRY MORGAN · MONTAGUE BANKS

Produced by LOUIS D. LIGHTON and LAMAR TROTTI · Screen Play by Lamar Trotti and Norman Reilly Raine

Directed by HENRY KING

20th CENTURY-FOX 30th ANNIVERSARY

A PRESS



"A British film to be proud of and a winner all the way." *Daily Mirror*

"A delightful film, which will make you both chortle and weep." *Reynolds News*

"A fine British picture, full of star performances." *Sunday Express*

"Fine achievement, first-rate entertainment." *Daily Herald*

"Gripping, tense, vivid . . . first-rate entertainment." *Daily Mail*

"An astonishing picture." *Sunday Graphic*

"This is a moving and admirable piece of work." *Empire News*

"A moving film." *News Chronicle*

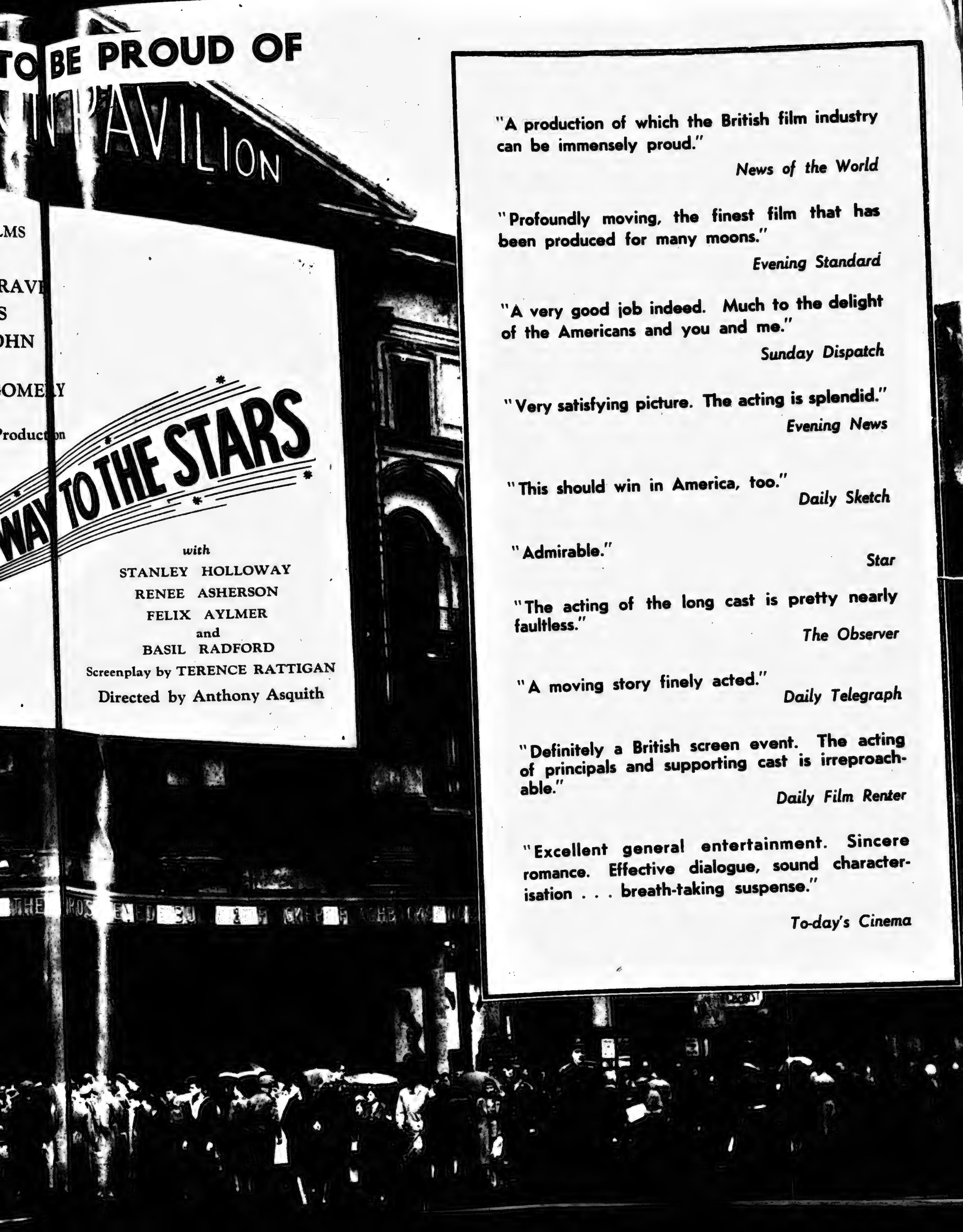
"Never was a film more topically to the point." *Sunday Times*

"A picture of high quality and excitement." *Daily Express*

"They can vote it an Oscar. It makes a success that I think will resound over the Atlantic." *Sunday Chronicle*

"Outstanding British film and booking. Feminine appeal is immense. Clever, intriguing story, faultless characterisation, attractive title and box-office stars." *Kinematograph Weekl*

TWO CITIES
present
MICHAEL RED
JOHN MI
ROSAMUND
and
DOUGLASS MON
in
Anatole de Grunwald'
GUINNESS
WARDS
UNITED ARTISTS


TO BE PROUD OF
PAVILION
LMS
RAVE
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OHN
OMERY
Production
WAY TO THE STARS
with
STANLEY HOLLOWAY
RENEE ASHERSON
FELIX AYLMER
and
BASIL RADFORD
Screenplay by TERENCE RATTIGAN
Directed by Anthony Asquith

"A production of which the British film industry can be immensely proud."

News of the World

"Profoundly moving, the finest film that has been produced for many moons."

Evening Standard

"A very good job indeed. Much to the delight of the Americans and you and me."

Sunday Dispatch

"Very satisfying picture. The acting is splendid."

Evening News

"This should win in America, too."

Daily Sketch

"Admirable."

Star

"The acting of the long cast is pretty nearly faultless."

The Observer

"A moving story finely acted."

Daily Telegraph

"Definitely a British screen event. The acting of principals and supporting cast is irreproachable."

Daily Film Renter

"Excellent general entertainment. Sincere romance. Effective dialogue, sound characterisation . . . breath-taking suspense."

To-day's Cinema

8¼ Miles of Queues

have lined up in the first 3 record-shattering weeks of

TO HAVE and HAVE NOT

TO HAVE AND HAVE NOT.
WARNER

One of the sights of London these crowds! They made William Hickey, Britain's best-known columnist, comment in the Daily Express: "Spot of rain, sunshine after, made not the slightest difference to one section of London—the section that was queueing to see Lauren Bacall. They just didn't notice!"

Warner's Queues Make News!

JACK L. WARNER, *Executive Producer.*

A Page of City News:—

Odeon Leads General Rise in Kinema Shares as Markets Forget the Election

A New "Name"

Barbara Bates, a new Universal player, as she appears in SALOME, WHERE SHE DANCED. G.F.D. release

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	71/-	—
Assoc. Brit. Pic. Corp. 5/- Ord.	21/-	+ -/3
.. 6% Pref.	27/-	—
.. 4½% Debs... ..	£107	+ 10/-
A.P.P.H. Ord.	28/-	+ -/6
Brit. & Dom. Films (12/-)	21/9	+ -/9
Brit. Lion 7½% Pref. 10/-	13/-	— -/3
Capital Prov. News 5/- ..	5/3	+ -/1½
Cine. Television Dfd. (6d.)	9/-	+ -/6
Dufay-Chromex 5/- Ord.	3/9	— -/3
Gaumont British Ord. 10/-	19/9	— -/3
.. "A" Ord. (5/-) ..	10/1½	—
.. 5½% 1st Pref. ..	23/-	—
.. 4½% Debs... ..	£104½	+ £1½
General The. Prefd. (6/8)	12/6	—
.. 6½% 1st Mort. Deb.	£104	— £1
Kinemas (5/-) Ord. ..	8/6	—
Mme Tussaud 1/- Def. ..	3/6	—
.. £1 Prefd. Ord. ..	24/9	+ -/9
Moss Empires £1 Ord. ..	40/9	—
.. £1 Cum. Pref. ..	23/1½	— -/6
Odeon 5/- Ord.	40/-	+ 2/6
.. 6% Pref.	26/-	—
.. 5% Debs.	£104	—
P.C.T. 10% Cum. Pref. ..	35/4½	+ -/4½
.. 7½% "A" Pref. ..	31/-	—
.. 7½% "B" Pref. ..	30/-	—
Const. 7% Pref. ..	27/3	—
Symphony (5/-)	5/6	+ -/1½
Sound City (Films) 6% Pref.	15/-	— -/3
toll Th. Corp.	17/-	—
wentieth Cent. Ord. (5/-)	3/10½	—
.. 6% Pref. (10/-) ..	7/7½	—
nion Cinemas 1st Pref...	22/3	—
.. 2nd Pref.	22/-	—

£1 shares unless otherwise stated.

SATISFACTIONS

News Theatre (Eastbourne), Ltd., inity Place, Eastbourne.—Satisfaction in full on June 21, 1945, of debenture registered August 20, 1938, securing £3,000.

Regal Cinema (Staveley), Ltd., 24, Corridor Chambers, Market Place, Leicester.—Satisfaction in full on June 14, 1945, of (a) mortgage debenture or charge dated June 14 and registered June 20, 1945, securing £3,000; and (b) mortgage debenaure or charge dated March 24, 1939, and transfer thereof dated June 14, 1940, and registered April 4, 1939, and June 20 respectively, securing £6,500.

Northern Amusements, Ltd., kinemas, etc., Prudential Chambers, South Parade, Rochdale.—Satisfaction to the extent of £3,750, on June 11, 1945, of mortgage dated November 5, 1937, and registered November 13, 1937.

RELIEF from the Election campaign led to fresh buying in the kinema share market, where Odeon were a strong feature at one time with a rise of 4s. at 41s. 6d. A.B.P.C. ordinary advanced 7½d. to 21s. 4½d.; and Gaumont 10s. ordinary 3d. to 20s. 3d. Second thoughts tonight in profit taking and prices came back.

Among the smaller groups, A.P.P.H. rose 6d. to 28s., B. and D. 9d. to 21s. 9d., Tussauds preferred 9d. to 24s. 9d., and P.C.T. 10 per cent. preference 4½d. to 35s. 4½d.

Cine Television rallied slightly from their previous fall, and regained 6d. at 9s.

Among the few falls were British Lion 7½ per cent. pref., down 3d. at 13s., Sound City 6 per cent. pref. down 3d. at 15s., while Dufay Chromex lost a similar amount at 3s. 9d. on the capital reorganisation scheme.

◆

Winter Garden Cost Rank £200,000

I UNDERSTAND that the Winter Garden Theatre, Drury Lane—the old Mo' (Middlesex) Music Hall, went over to the Rank kinema group in a deal involving something like £200,000.

Winter Garden Theatre (London) has a capital of £150,000 in 10s. shares, which were last marked at 3s. 7½d. in May this year. It owns the freehold of the theatre, which was valued in the last balance sheet at £220,000.

LONDON AND DISTRICT—10% DIVIDEND

PRELIMINARY results of London and District Cinemas for the year to January 31 last disclose a profit of £13,761. Taxation takes £8,500; deferred repairs £3,000; and the balance forward, after repeating a dividend of 10 per cent., is £2,261.

In September last the company issued a report for five years ended January 31, 1944. The delay had been due to the appointment of a receiver and manager for the debenture holders in July, 1939.

The five years' report revealed that a scheme of arrangement had been approved, which enabled the receiver and manager to be discharged, and the assets to be returned to the company.

After eliminating losses and claims of creditors, profit for the period was £91,992. This was reduced to £4,493 after providing for taxation, deferred repairs and maintenance, and the cost of writing off of assets under the scheme of arrangement.

P.C.T. TRADING PROFITS UP AGAIN DESPITE HIGHER OPERATING COSTS

THE outstanding feature of the full accounts of Provincial Cinematograph Theatres group for the year to January 31 last, according to J. Arthur Rank, the chairman, is to be found in the further expansion of trading profits despite the rising tendency of operational costs and the adverse effect upon earnings in certain areas arising out of fly-bomb activity.

"The company's policy of providing a high standard of entertainment for its patrons," states Rank, "is being actively pursued. Included in the films booked for exhibition are the high-grade British feature films and news reels produced in studios owned or controlled by Gaumont-British.

"The excellent quality of these films released during the past year and the box-office attractiveness, are confirmed by the returns of business done in the kinemas of our group in which they were featured."

Trading profits and sundry income of the group, which includes 14 of the subsidiaries, increased from £1,376,026 to £1,395,479.

Charges against these profits have not varied a great deal, apart from the taxation provision, which is up from £1,142,545 to £1,153,223.

The net profit shows an increase of £14,723 at £192,269, and after payment of the preference dividends and repetition of 15 per cent. on the ordinary capital, the balance forward is raised from £119,395 to £147,914.

The consolidated balance sheet shows that reserve and profit and loss balances, together with undistributed profits of consolidated subsidiary companies, and reserve for future taxation, have risen from £947,895 to £1,000,914.

Damage suffered since the last report by the theatres of the group as a result of enemy action has not been serious, and since the close of the year under review the company's business has proceeded satisfactorily.

◆

NEW PRIVATE COMPANIES

Capitol (St. Austell).—Registered June 29. Capital, £11,000 in 11,000 shares of £1 each. Kinema, dance hall, café and shop proprietors carried on by H. J. Watkins, Ltd., at St. Austell, Cornwall. The directors are: Harold M. Chapman, Harlou, Trevanion Road, Wadebridge; Ronald W. Williams, Bridge End, Wadebridge; Edward G. Chapman, Hillcote, Trevanion Road, Wadebridge; Wm. A. Bauress, Adrian House, Egloshale Road, Wadebridge; Doreen G. Williams, Trevalsa, Fernleigh Road, Wadebridge; Audrey D. Williams, same address. Solicitors: Stephens and Scown, St. Austell. Registered office: Capitol Theatre, Alexandra Road, St. Austell, Cornwall.

Waldorf Cinema (Carrickfergus).—Registered in Belfast June 22. Capital, £10,000 in 10,000 shares of £1 each. Proprietors or managers of theatres. The directors are: Raymond Stross, Suite 119, Moore House, Donegall Place, Belfast; Kathleen Stross, Kara House, 637, Antrim Road, Belfast. Registerd office: 119, Moore House, Donegall Place, Belfast.

Hope in London

Bob Hope photographed outside the Savoy, where he is staying during his short visit to Britain, with Tony Reddin, Paramount's British director of theatres and publicity

Irish Kine Company Pays 6 Per Cent.

PROGRESS and the sound position of the company were stressed in the second annual report of Capitol and Allied Theatres, Ltd. A dividend of 6 per cent. less income tax on preference as well as ordinary shares was approved at the meeting.

Alderman Farrell, the chairman, said that after providing for all working expenditure and the spending of £37,743 on repairs and renewals, they had shown a profit.

During the year the company sold the Pillar Picture House, Dublin, but notwithstanding this, the total assets of the company were greater than ever, while the liabilities showed a reduction of £26,000, compared with a year ago. This was sufficient proof of the company's sound position. The company had been formed at the worst period of the world's history since the deluge. The directors had been fully aware of all the difficulties but had considered it safe to face them. Results were almost double what the prospectus suggested, and the preference shares were amply secured.

A shareholder (F. McDonnell), moving a vote of thanks to the board and management of the company, said that in view of the difficulties of the period, the result shown by the company was a most remarkable one, and he said that not as an ordinary man of the street, but as a man who was most interested in the kinema business.

The vote of thanks was passed unanimously.

Miss Bessie Bell Fleming, the retiring director, was unanimously re-elected.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
***Big City, The ... (Federated)—British.**	... 40 min. (U)	Ronnie Waldman, Doris Arnold.	Snappy, entertaining and informative British featurette, taking the form of an intelligent and showmanlike guide to London. Snappy commentary by Doris Arnold and Ronnie Waldman and first class photography (feature quota).	**Capital featurette. Great for the family.**
Hara-Kiri ... ... (Renown)—American.	... 69 min. (A)	Charles Boyer, Merle Oberon, John Loder.	... Spectacular emotional drama with a background of naval warfare. Originally put out by G.B. and reviewed in the Kine. issue of April 12, 1934, under the title "The Battle."	**Reliable title and star revival for the industrial masses. Hardly suitable for youngsters.**
Hidden Eye, The ... (M-G-M)—American.	... 69 min. (A)	Edward Arnold, Frances Rafferty, "Friday."	... Unpretentious yet exciting and unorthodox detective melodrama with an intriguing canine interest. Acting versatile and staging and thrills convincing.	**Good average "programmer." Safe for youngsters.**
***Johnny Frenchman (Eagle Lion)—British.**	... 112 min. (U)	Francoise Rosay, Patricia Roc, Tom Walls.	... Romantic comedy melodrama set in a picturesque Cornish fishing village telling how the vicissitudes of war have brought the Breton and Cornish fisherfolk closer together. Scenery and photography superb, but story protracted.	**Pretentious quota booking Nothing to harm youngsters.**

*** A British picture.**

REVIEWS FOR SHOWMEN

Johnny Frenchman

Eagle-Lion. British (U). Directed by Charles Frend. Featuring Francoise Rosay, Patricia Roc and Tom Walls. 10.019 *feet. Release not fixed.*

ROMANTIC comedy melodrama, set in a picturesque Cornish fishing village, telling how the vicissitudes of war have helped to bring about friendlier relations between the Cornish and Breton fisherfolk.

The photography is excellent—the camera has been employed with artistry and imagination—and the musical accompaniment is impressive, but the story, which somehow dates, plods along without ever fulfilling an early promise of spectacular thrills.

The acting, apart from a grand performance by Francoise Rosay, the famous French actress, too, lacks punch and inspiration. Pretentious quota booking, mainly for "county" halls.

Story.—Lanec Florrie, a forthright widow, is the courageous, if not too scrupulous, leader of Breton fisherfolk, and she and her son, Yan, persistently poach on the Trevannick fishing grounds, much to the annoyance of Nat Pomeroy, peppery head of the Cornish village. The feud between the Cornish and the Breton fisherfolk, which has been going on for years, is partly healed on an occasion when the Frenchmen, who happen to be caught poaching red-handed, take off their coats and help the Cornish lads land a giant catch of mullet, but it breaks out again when Bob Tremayne, a young Cornishman who considers himself betrothed to Sue, and Yan meet in a wrestling bout on Breton territory. Yan is Bob's rival for Sue, and the contest ends in both losing their tempers and Yan breaking a leg. When war is declared Florrie and Yan escape to England, bringing a large number of other Bretons with them. The rivalry of Bob and Yan for Sue continues, but just as the atmosphere in Trevannick becomes really heated, Florrie puts to sea in a gale and prevents a floating mine from destroying the local harbour. Her good deed ends the fued once and for all, and at the same time, cements the happiness of Sue and Yan, who meanwhile had secretly married.

Acting.—Francoise Rosay is very good as the wily but good-hearted Florrie, but Tom Walls is not too sure of his Cornish accent as Nat, and Patricia Roc lacks colour and character as Sue. The supporting cast, too, is distinguished by its length rather than outstanding talent.

Production.—The first half of the film succeeds in effectively contrasting life in a prewar Cornish and Breton fishing village and in establishing reasons for the big feud, but after wading through another five reels its hint of exciting underground activity merely peters out in the relatively feeble floating mine episode. Neither compact documentary nor breath taking melodrama, it has little to justify its prodigious footage. It should be drastically cut. And, by the way, a "U" certificate was shown on the screen, though the synopsis says "A." The former should prove correct, for there is nothing in the film to harm a fly, let alone junior.

Points of Appeal.—Scenery, stars, title, and quota ticket.

The Hidden Eye

M-G-M. American (A). Directed by Richard Whorf. Featuring Edward Arnold, Frances Rafferty and "Friday." 6,229 *feet. Release not fixed.*

UNPRETENTIOUS yet unorthodox detective melodrama, the second of a new series, telling how a courageous and resourceful blind detective and his sagacious dog unravel a particularly complicated murder mystery. Edward Arnold does an artistic and workmanlike job in the lead, canine star Friday contributes a clever performance, as himself, and there is a rousing "in the nick of time" climax. These considerable and colourful assets give a new slant to conventional "who dunnit."

Breathtaking crime fiction and dog drama in one, it is a "cinch" for the ninepennies. Good average "programmer."

Story.—Three members of the rich Hampton family are mysteriously murdered, and the only clues are notes, scented with an exotic perfume and bearing cryptic references to Sumatra, left beside the body of each victim by the unknown killer. The police suspect Barry Gifford, fiancé of Jean, heir to the Hampton fortune, because his father had been the Hampton's partner in a tin venture in Sumatra. Naturally, Jean believes in Barry's innocence, and she calls in Captain Duncan Maclain, a brilliant blind detective. It then appears that Philip Treadway, the Hampton's lawyer, has been tampering with the family's accounts and that he is the author of the killings. Maclean, who has a particularly intelligent dog, Friday, suspects Treadway from the start, but Treadway very nearly gets Barry and Maclain before he is spectacularly brought to book. The climax is a corker.

Acting.—Edward Arnold has rather an irritating laugh, but otherwise he puts over a convincing performance and cleverly preserves continuity of character as the blind Maclain; Ray Collins acts in the best "heavy" tradition as the wicked Treadway, and Bill Phillips registers a number of welcome laughs as Marty, Maclain's stooge, but Frances Rafferty is somewhat stiff as Jean. Best of the rest is dog Friday, as himself.

Production.—The picture is more serial-like than subtle—the dark villain is allowed an incredible amount of rope—but by making the most of the detective hero's triumph over a poignant affliction and the dog's sagacity, new colour is given to conventional thrills. It is, as we have already remarked, two films in one, and its double appeal, further consolidated by obvious star and title values, puts it well in the popular box-office running. Its exciting and intriguing "Sexton Blake and Pedro" angle also makes it a safe thriller for kids. To our minds the "A" award is unnecessarily harsh.

Points of Appeal.—Tense and taut basic plot, fascinating and thrilling canine trimmings, versatile acting team, good staging and timing, showmanlike direction, intriguing title and robust climax.

The Big City

Federated. British (U). Directed by Harold Baim. Featuring Doris Arnold and Ronnie Waldman. 3,646 *feet. Release not fixed.*

HERE we have a snappy, entertaining and informative British featurette with feature quota credentials taking the form of an intelligent and showmanship guide to London, first and largest capital city of the modern world.

It is completely up to date and wonderfully comprehensive—the majesty, beauty and gaiety of our great metropolis and the industry of its teeming millions are recorded with accuracy and a happy sense of humour—but it wisely refrains from assessing or illustrating war damage. No war scars disfigure its shrewd and sunny kaleidoscope.

Moreover, the commentary, expressed in

Continued on page 27

for the first time

SONJA HENIE

Skates

Dances

Romances

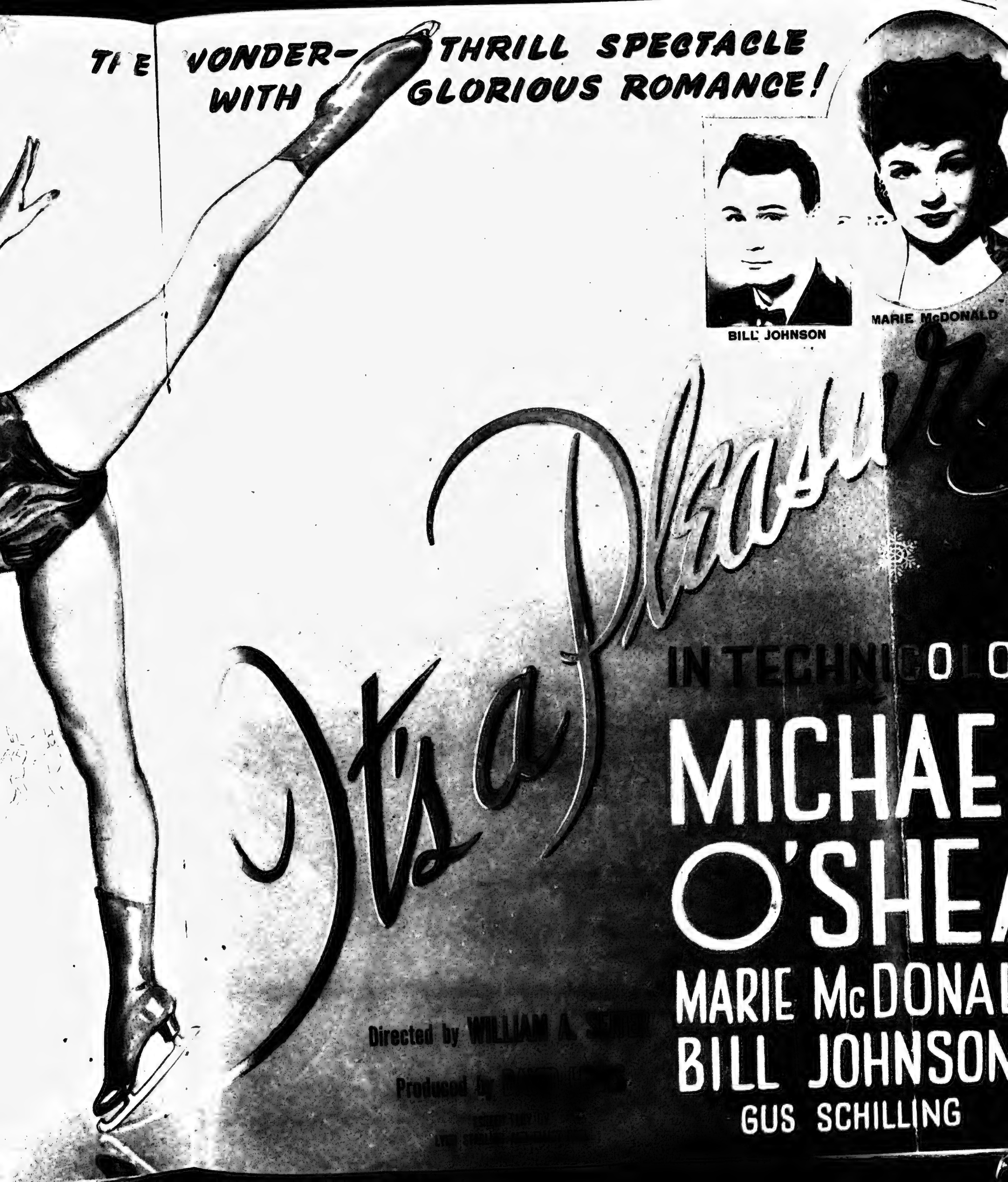
IN LAVISH, GLORIOUS, SPECTACULAR

TECHNICOLOR

INTERNATIONAL PICTURES PRESENTS

THE

SONJA HENIE



THE WONDER-THRILL SPECTACLE WITH GLORIOUS ROMANCE!

BILL JOHNSON

MARIE McDONALD

It's a Pleasure

IN TECHNICOLO

MICHAE
O'SHEA

MARIE McDONAL
BILL JOHNSON
GUS SCHILLING

Directed by WILLIAM A. SEITER

Produced by [illegible]

[illegible]

more
proof
that
good
entertainment
is
International"
and

"It's a Pleasure!"

everywhere!

GOOD ENTERTAINMENT IS "INTERNATIONA

Released through RKO RADIO PICTURES, Lt

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On the other hand, the interpretation of the existing law given by the Town Clerk of Bangor, Co. Down, is that kinemas may run stage shows without a licence.

This was the view expressed in a discussion upon the application of the Tonic, Bangor, for a licence to run symphony concerts on ten Sundays. The application, however, was refused by the Council.

The Northern Ireland branch of the C.E.A. is asking the Northern Ireland Government to clarify the issue.

The Town Clerk (R. M. Moore) said he thought the application was not necessary, and that if the kinema wished to carry on a concert in the Tonic on Sunday evenings they could do so without the permission of the Council. The provisions of Section 31 of the Local Government Act, 1934 (Northern Ireland), did not apply to premises licensed under the Cinematograph Act of 1909.

SUTTON DAWES ALL SMILES

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Zoltan Korda directed this film, which is based on a story that won wide recognition in Russia before the war.

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R VIEWS—continued from page 22

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SAVE
YOUR
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PAPER

REISSUE

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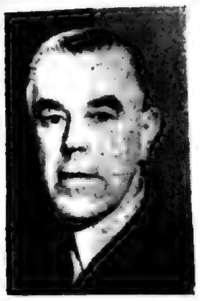

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A KINE Representative Visits Brighton and Finds:

The Newest Kinema Has to Take Third Runs : Owner-Manager Joins Publicity Committee: What Odeon Did for "Henry V" Presentation

WHAT'S it like in Brighton these days? That's what I wanted to find out when I visited that popular holiday resort over the week-end. There were plenty of visitors—I could hardly get a seat in the train. Needless to say, the sight of holiday crowds has put Brighton exhibitors in a good spirit: but, like exhibitors all over the country, they have their problems.

Although an independent exhibitor controls the Imperial, at Brighton, the most recently built theatre in the country, first runs, second runs and even third runs, are the prerogative of the circuits, and independents have to be satisfied in some cases with the second runs of reissues.

Each of the circuits—A.B.C. G.-B. and Odeon has its first-run theatre, its second-run theatre, and one, at least, a third-run kinema, so what is left for us? declared an independent showman to the KINE. reporter. What profits, if any, that we make, come out of ice cream sales.

That may be somewhat of an exaggeration, but Harry Pearl, of Gaywood Cinemas, owners of the Imperial, which is almost off the map so far as early runs are concerned, is certainly making the most of the restaurant amenities of the theatre.

For instance, the theatre figured prominently in the home news the other week when the London to Brighton walkers concluded their marathon outside the kinema, where they were greeted by the Mayor and Mayoress and subsequently were entertained to lunch by Mr. Pearl.

And in these days of the "House Full" notices at most boarding-houses, the numerous dressing-rooms at the Imperial have proved useful on at least one occasion. That was when the "Punch Club" of London, recently celebrating a day by the sea, was unable to secure accommodation for a night, and its members were offered the use of the dressing-rooms by Tommy Venn, the newly appointed manager.

Venn, by the way, is a bit of a musician, and he and his guitar have been prominent at several charity and Service concerts in town. Once, when the current failed, and the performance was held up, Venn, armed with his guitar, went on the stage, and with an usherette illuminating him with her torch, proceeded to give a one-man show for just on three-quarters of an hour, until the programme was able to continue.

Sixth-Run Films

Another independent house which has succeeded in surmounting many difficulties since the outbreak of war is the Palladium, whose modest foyer does not suggest that the theatre is capable of accommodating 1,200 patrons. Since the kinema came under the control of Alf Lewis, a newcomer to the industry, business has shown a great improvement, notwithstanding the booking problems which confront any independent.

Manager Walter Wright told the KINE. that as an independent he had to be content, on occasion, with presenting fifth- or even sixth-run films. Yet with these drawbacks, and the competition from the circuit kinemas, the Palladium is nevertheless forging ahead.

P. of W. Shows

One interesting social service which has brought more than local prominence to the theatre has been the institution of special morning shows for repatriated prisoners of war. Every Wednesday and Friday the use of the kinema is restricted for the use of Australian and South African ex-prisoners of war. There they have an opportunity of viewing films from the homelands and anything they are desirous of seeing which they missed through their years of captivity.

Benjamin's New Job

Probably the best known among South Coast independent operators is Dan Benjamin, of the Princes. His latest public effort has been the acceptance of the chairmanship of the publicity committee which has started a drive to raise £750,000 in aid of the Royal Sussex Hospital.

Regent Prestige

Notwithstanding the competition of other first-run circuit houses, the Regent (G.-B.) continues to hold its own and has never departed from its traditions of the Will Evans' days when Walter Wanger was prominently associated with the theatre.

Nowadays G. A. Foster loses no opportunity of plugging the claims of the Regent programmes and its amenities. Both were enlisted recently when Ann Crawford, star of the Gainsborough production "They Were Sisters," visited Brighton.

She was introduced from the stage by Mr. Foster, and on each occasion she made a charming impromptu speech.

She also made a personal appearance at a charity dance in the Regent Ballroom in aid of the Royal Sussex Maternity Hospital.

The ballroom will also figure largely in Mr. Foster's publicity for United Artists' "The Fifth Chair," in the campaigning for which the KINE. is associated with the renters.

Junior Novelties

An interesting novelty can always be relied upon at the Regent meetings of the G.-B. Junior Club. Not content with the regular Saturday morning film shows, Foster generally has something special planned for his youthful audiences. One week it will be a dancing lesson, another a lecture, or perhaps there will be a trip to places of interest within the boundaries of the town.

Publicity Minded

The Associated British shop window, the Astoria is the main competitor of the Regent and the Odeon, and naturally manager Alf Sadler concentrates on publicity. "During the week I was in Brighton," the KINE. representative states, "Sadler crashed in at the Dome Dancing Hall with some effect by offering £10 in prizes for a tie-up with British Lion's 'Atlantic City.' As each competitor had to sing one of the four songs from the film and there were dozens of entries nightly, the publicity value of the stunt may well be imagined."

Odeon's Great Scoop

The third of the circuit first-runs is the Odeon, West Street, the management of which is priding itself upon being selected for the first provincial screening of Laurence Olivier's "Henry V."

Sam Sacker, Odeon's manager, has plans well in hand for the exploitation of this Eagle-Lion release. Besides the street and window displays, he also hopes to have on view several of the original "props" used in the making of this film, including the suit of armour worn by Olivier.

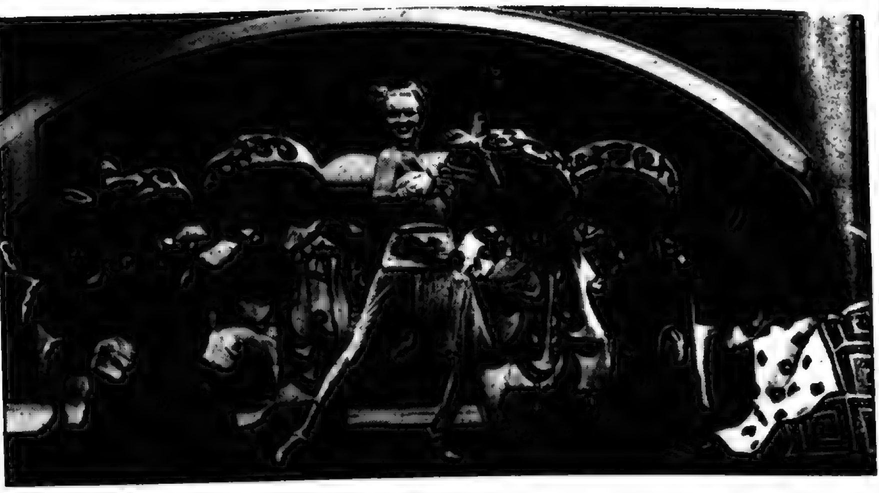
Arrangements have been made with the local educational authorities for well over 7,000 of Brighton's schoolchildren to attend special performances.

Academy Records

The Academy, the Gaumont-British second-run theatre, has been chalking up well-merited records. Twice this year has manager C. Strafford Garment had to abandon the normal weekly change of programme in favour of a fortnight's run. The pictures concerned were "A Song to Remember" (Columbia) and "Since You Went Away" (U.A.).

Garment is putting across some good exploitation, one feature of which is the ingenious use of an adjacent shop-window, which, when occasion demands, houses some effective cut-outs outlined with attractive still displays.

NEW FILM AT THE ODEON



Betty Grable in 20th-Fox's DIAMOND HORSESHOE, which has just opened at the Odeon, Leicester Square

Wallasey Watch Committee has granted a theatre licence to Harry French for the Tivoli Theatre, New Brighton, and transferred the kinema licence from H. F. Bishop to him.

Ritz, Birkenhead Appeal

Birkenhead Watch Committee has approved the action of the chief constable in providing a letter to S. M. Super Cinemas, Ltd. —the owners supporting their application to the Board of Trade for increased grants for restoration purposes for the Ritz kinema.

An invitation to

EX-RED CROSS AND ST. JOHN APPEAL WORKERS

IF you, and your friends, still have time to devote your organising ability to a really worth-while cause, your assistance will be most gratefully welcomed by the Merchant Navy Comforts Service.

Some of your colleagues in the Red Cross and St. John organisation have already volunteered their services since their own Fund announced its termination on June 30th. They suggest that there are other volunteers ready and tell us "We have only to ask."

The Merchant Navy Comforts Service has sent more than 7,000,000 gifts to sea since war began and last year alone distributed £447,000 to seventeen approved Merchant Navy organisations : and until the end of the Japanese war, at least, our work *must* go on.

Please write for further information — posters and literature — stating your requirements in detail to :

KIRKLAND BRIDGE, DIRECTOR OF NATIONAL APPEALS
MERCHANT NAVY COMFORTS SERVICE, 62 Heath St., London, N.W.3

From Our Letter Bag

"Why Must We Worry About Competition? It Never Hurt Us Yet!"

THE feature-page article by Arnold Williams on June 23 was very interesting. Mr. Williams is, however, in my opinion, barking up the wrong tree.

Why should the kinema industry expect more than its fair share of revenue in comparison with other entertainment concerns unless it offers as good as, or better, attractions?

Whether it be the music-hall the theatre, racing, football, or even the pub, it's up to the kinema industry to offer better attractions to draw the public away from the so ly counter shows which ex. *Opposition is a very valuable rival.*

I have seen small independent kinemas doing much better *pro-rata* business than super kinemas in the same towns. The independent manager has many difficulties in his way in securing first-class films, yet he sees them beforehand and books those which, by his personal contact, he knows will be appreciated by his patrons.

Added to this, he is not affected by the red-tape of the circuits, he is not a glorified office-boy who must abide by senseless rules and regulations and form E23.

He can use up to the last minute publicity stunts without waiting for belated official permission, and he is not worried by a supervisor who must make complaints and send around circulars—otherwise he would have nothing to do to warrant his usually highly-salaried job.

No, it is not the fault of the public at all, but of the administration.

Let Managers be Managers in the true sense of the word. Let them use their personality and dignity and uphold their position. Let them be paid a decent wage (not £6 or £7 a week less Income-Tax) to enable them to look and feel as a manager should, and let them exploit their own publicity stunts, without official sanction. They know, or should know, the atmosphere of their kinema and its patrons much better than those sitting in offices miles away who issue ridiculous instructions and blame everybody and everything if business is bad.

RICHARD SLATER,

5, Stanley Road, London, W.9.

[*Our contributor Arnold Williams did not suggest that the kinema should get more than its fair share of the public's money; he was warning the industry that we might be in danger of losing it.*—ED.]

FOREIGN SALES ORGANISATION IS VITAL TO PRODUCERS

I HAVE noted since my arrival in this country from South and Central America, that some British film producers who have been planning new international markets for all-British productions may be interested in seizing new opportunities in South America, including Brazil.

During my trip round South America, I had contact in practically all the key towns. The last was Panama City, where the secretary of the National Treasury of Panama, a personal friend and proprietor of a small but expanding chain of new kinemas, showed interest in all-British productions. There is apparently abundance of capital available for suitable action pictures carefully titled in Spanish and Portuguese.

Then there is Russia, Saudi-Arabia, Turkey and India, all of which, I presume, may have been most carefully studied.

It appears to me that producers have not yet come to realise that commercial organisation for distribution is as important as organisation for production, and that due to this, the British market in South America has been seriously neglected in the past.

C. ST. E. WILLIAMS,

193, Aston Clinton Road,
Aylesbury. Bucks.

THE TAX THAT HITS US HARD

ENTERTAINMENTS Tax is one thing that hits the independent exhibitor very hard at the present moment: but may I point out another difficulty?

What about the exhibitors in Dover, Margate, Folkestone, Eastbourne, Hastings and other "blitz" areas?

Not only are they suffering from being unable to get their houses redecorated, some of them being made to look very shabby by the "blitz" and lack of efficient maintenance, but there is the problem of holiday crowds.

I don't mean that kinemas can't accommodate them—many hotels and boarding houses are faced with that problem.

This hits the kinema manager. Because hotels cannot reopen because of a lack of staff and a refusal from the Board of Trade to provide linen, these "blitz resorts" cannot accommodate their normal quota of visitors.

Some small kinemas depend on the visitor business each year.

Can't we approach M.P.s on getting "blitz" towns back to normal to receive their full holiday-maker quota, as well as getting them on our side concerning E.T.?

L. JOHNSON,

Hampden Park,
Eastbourne.

An Empire Show

Edward Arnold and Frances Rafferty in M-G-M's THE HIDDEN EYE, just shown at the Empire

MUST CONFORM WITH RULES

Council's Hint to Film Society

At Cheltenham Watch Committee it was reported that the recently formed local film society had arranged a film exhibition at the Ritz for a Sunday afternoon at 2 p.m. It was understood that the performance was to be limited to club members. The public advertisement, however, gave no proper indication of this.

The committee was of opinion that a performance such as the film society proposed at the time stated on a Sunday afternoon was in contravention of the council's existing policy which had been discussed and agreed with the clergy.

The town clerk was requested to indicate these views to the society forthwith.

B'pool Overlooks C.T.B.F.

At Blackpool the C.T.B.F. asked the Watch Committee to consider the alloction to the Fund of a proportion of the contributions made by kinemas under the Sunday opening scheme. The Town clerk reported that the allocations for the current year had already been made, but that the matter would be considered when contributions were next allocated.

Wednesbury Rejects C.E.A. Plea

Wednesbury Town Council considered a letter from the C.E.A. referring to the decision of the Surrey County Council to permit the admission of children to kinemas on Sundays if accompanied by a parent or adult guardian, and asking for similar relaxation of the restrictions at present in force in Wednesbury. It was decided that no relaxation could be granted

"HENRY V" DELIGHTS STRATFORD

It was entirely fitting that the prelude to the premiere Midland runs of Laurence Olivier's film of Shakespeare's "Henry V" should take place in Stratford-on-Avon itself.

Mainly through the co-operation of Capt. S. W. Clift and his co-directors—one of whom, Roderick Baker, is Mayor of Stratford—with Leo Edgar, Midland manager of Eagle-Lion, which is handling the film, Shakespearean enthusiasts were given the opportunity of attending a pre-view at the Picture House.

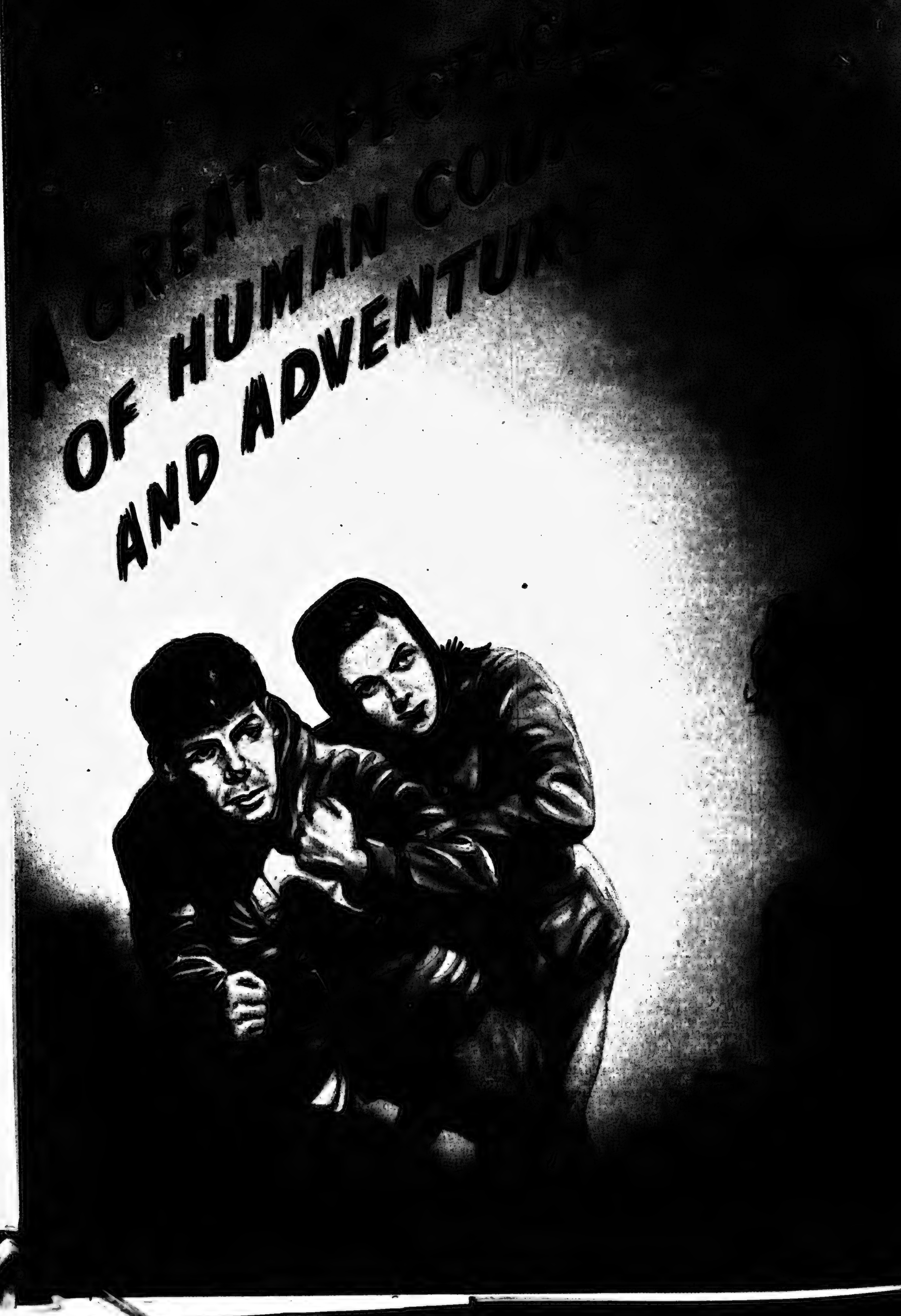
The audience, which numbered over 100, included Robert Atkins, director of the Stratford Festival, and members of the Memorial Theatre Company, the British Council, the Shakespeare Club, and the U.S.A. Public Relations Department in the Midlands. The Mayor, who was accompanied by the Mayoress, introduced Miss Renee Ascherson (Princess Katharine) to the company.

At the official reception and tea at the Town Hall the Mayor described "Henry V" as probably the greatest British film yet produced.

Mr. Atkins thought Laurence Olivier had made a great beginning in so worthily bringing Shakespeare to the screen, expressed the hope that his magnificent beginning would be followed with the same artistic ability by future producers.

Another Kinema for Blackpool

Blackpool Corporation Estates Committee has received a letter from Arthur Hall stating that he wants to purchase land on the South Shore estate for building a kinema and private hotel.


A GREAT SPECTAC
OF HUMAN COUR
AND ADVENTUR

COLUMBIA PICTURES PRESENTS

PAUL MUNI

ONE AGAINST SEVEN

MARGUERITE CHAPMAN · **LARRY PARKS**

DIRECTED BY

ZOLTAN KORDA

· **TRADE SHOW:**

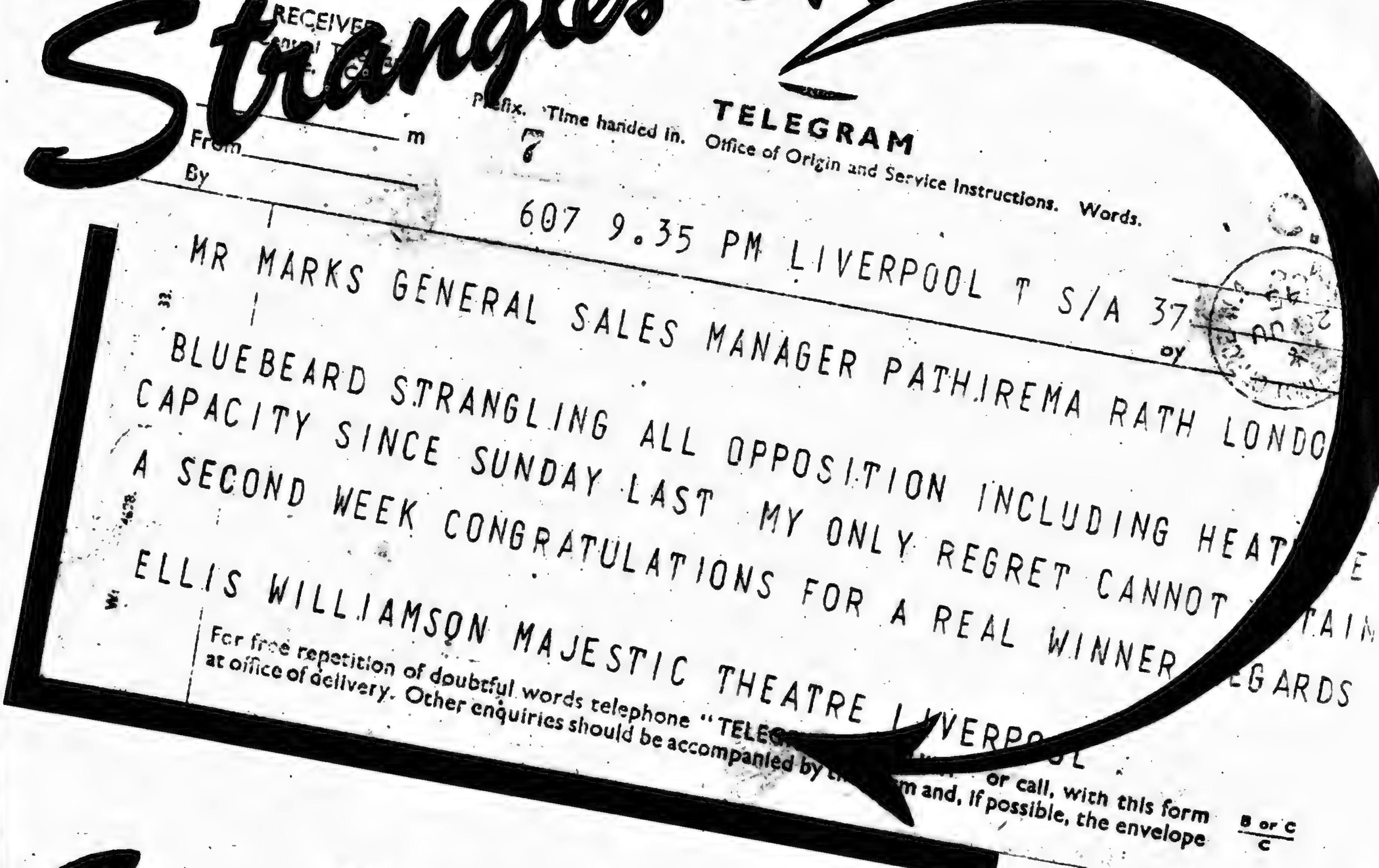
STUDIO ONE, Oxford Street, W.1

Wednesday, July 18th

10.45 a.m.

COLUMBIA PICTURES

"Bluebeard" Strangles Opposition



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607 9.35 PM LIVERPOOL T S/A 37

MR MARKS GENERAL SALES MANAGER PATHIREMA RATH LONDO

BLUEBEARD STRANGLING ALL OPPOSITION INCLUDING HEAT[illegible]E
CAPACITY SINCE SUNDAY LAST MY ONLY REGRET CANNOT [illegible]TAIN
A SECOND WEEK CONGRATULATIONS FOR A REAL WINNER [illegible]EGARDS
ELLIS WILLIAMSON MAJESTIC THEATRE L[illegible]VERPO[illegible]L

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B or C / C

Something to crow about

A P.R.C. SPECIAL PRODUCTION: DISTRIBUTED BY **PATHE**

"Ministry of Education is Sitting on the Fence," Says Rotha

(Continued from page 5)

the educational market. Films made with one eye on the possibility of an entertainment version never do a basic educational job.

If the argument for Government sponsorship of educational films is accepted, there remains the question of the subsidy. How is it to be borne? In our opinion, the cost of production should be borne by the Ministry of Education's financial vote, production contracts being drawn up with any Government film organisation which may be set up to take over the present centralising and co-ordinating functions of the Films Division of the Ministry of Information, or failing that directly with the Ministry of Education. We find the analogy so often trotted out that the Ministry of Education does not commission the writing of text-books to be wholly false and misleading.

An alternative method of sponsorship is for the official subsidy to take the form of a guarantee to purchase a certain number of copies of completed educational films at "normal" prices. It has been argued in support of this method that since the ownership of the negative is retained by the film-maker he is left free to gain financial benefit from the sale of copies at "normal" prices over and above the guaranteed number. Moreover, he remains free to exploit his productions in other fields. In fact, the method is said to carry the incentive of profits to be made outside the sponsorship arrangement.

In our view, such a method of indirect sponsorship has the disadvantages of commercial speculation which are referred to earlier in this article (putting a premium on popular, superficial and multi-purpose films) whilst leaving the tax-payer with financial responsibility!

WE have also considered the question of educational film distribution and the allocation of the costs involved. It appears to us that it will be necessary to set up regional libraries of educational films and that this can be done directly by local educational authorities in association with other National or Local Authorities which have similar distribution needs.

An admirable basis for such a library system exists in embryo in the Central Film Library, which we believe must be maintained with the necessary extra functions to enable it to feed the regional libraries, and to act as a reservoir.

With regard to costs, we consider that the production cost of films should be centrally subsidised and that distribution should be under the guidance of local education authorities in accordance with their local needs. *It is essential that films should be distributed free by* the regional libraries as is now the case by the Central Film Library.

THE Governors of the British Film Institute have proposed a scheme to the Ministry of Education for the setting up of a kind of Visual Education Council to administer Government funds for the making and distribution of educational films.

We share the Governors' enthusiasm for their scheme (despite its part avoidance of the main issues reviewed above), but we cannot agree that the present British Film Institute, in view of its past ten years' record, is the appropriate body with which such a Visual Education Committee should be associated.

We believe in the need for a wholly new body, truly representative of educational interests and independent of Government control or film Trade interests, to advise whatever Government Department is to handle film commissioning and to be concerned with the critical appraisal of the developing educational film field by both official and private enterprise.

We deplore the sitting-on-the fence attitude of the Ministry of Education to these significant new developments in education when what is wanted is a strong lead. The Ministry, for example, is said to be only "observing" the spread of the Children's Cinema Clubs because the prime purpose of the shows is "entertainment" and not "education"!

It is true that the Ministry has 12 experimental films either being made or discussed via the Ministry of Information, and that these films are being commissioned along normal Ministry of Information methods. But fundamental problems still remain untackled.

We are convinced that a production programme on a national scale, planned to meet the known needs of teachers, and with their advice, can only be initiated by the Ministry of Education.

It is simply side-tracking the issue to talk of a Visual Education Committee, proposed by a British Film Institute which does not represent even a quarter of the local education authorities in England and Wales, nor command the respect of many of the producers and educationalists who have done so much to develop this field.

IN conclusion, the Federation of Documentary Film Units is obviously in favour of good educational films being made by as many agencies as possible. Some part of the vast demand may be met by industrial sponsorship and some part by commercial speculation, but neither source can be relied upon to provide the bulk of the films which are most urgently required or likely to be most valuable.

We believe, moreover, that *the future development of educational and documentary films to meet genuine educational needs will depend in the main on the continuance of small independent units, who have been so largely responsible for the Ministry of Information productions over six years.*

Monopolistic practices such as obtain in the entertainment side of the Industry will stifle the healthy progress of this national skill in the educative value of the film.

"DEATH TO GERMS !" says Wee G

He's in the AIR-GUARD now!

Pure germ-free air is as important to the health of the community as pure drinking water. Colds and 'flu due to air-borne bacteria lose more working time than any other cause. You can keep your premises free from germs, you can save this lost time by regular spraying with GERMSTROYD—the most effective spraying essence known. Appoint a junior as AIR-GUARD, let him take a pride in making this his special duty.

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KINE SERVICE SECTION

Showmanship—Staff—Presentation Music—Renters News—Trade Shows

MAINLY ABOUT PEOPLE

THERE have been several movements by A.B.C. managers lately. **E. B. Owen**, who, after a year at the North Harrow Embassy, spent three years in the Army and on discharge was appointed manager of the Brixton Palladium last October, has been transferred to the Purley Regal in place of **Alex D. Wilson**, who has taken over the Balham Picture House.

Wilson was originally an officer in the Indian Army for 16 years, and on being invalided out ran a kinema in Hong Kong before rejoining the Army on the outbreak of war. After service in the Foreign Office he joined A.B.C. last September as assistant manager at the Lincoln Savoy, and after four months there was appointed manager of the Purley Regal, from where he moved to Balham six weeks later.

☆

He succeeds **C. B. Davis**, who has had about three and a half years with the company at Putney Regal, Tooting Mayfair and Wandsworth Savoy.

E. B. Owen's place at Brixton Palladium is taken by **Arnold Worster**, originally touring stage manager with Charlton, Murray and other entertainers. After two years in the Royal Fusiliers, from which he was discharged on medical ground, he joined the Granada circuit at Clapham, but two years later became assistant manager at A.B.C.'s Savoy, North Croydon, where he remained for a year before receiving his present appointment.

☆

Two A.B.C. managers have exchanged posts. **E. L. Sargent**, who joined A.B.C. at the end of 1942 after Army service and was appointed manager of the Kensal Rise Palace in October, 1944, has been transferred to the Golders Green Lido in place of **Mark Lansmere**, who goes to Kensal Rise. Lansmere became manager of the King's Cross Regent in June, 1938, and about two years later was put in charge of the Golders Green hall.

L. C. Willis, of the Majestic (A.B.C.), has been nominated by Blackburn C.M.A., as its representative on the Accident Prevention Council.

They Gave Her a Party

A farewell party was given to Mrs. R. Tobutt, chief usherette at the Oden, Lancing, on her leaving the company at the return of her husband, who has been a prisoner of war in Germany for five years.

The staff presented her with a black leather handbag. Fred Bull, the manager, wisher her every happiness on behalf of the kinema staff.

Fred MacMurray and Joan Leslie, who are featured in WHERE DO WE GO FROM HERE, a new 20th-Fox picture

☆

W. L. Huish has succeeded **B. M. Woolley** as manager of the Lido, Bolton, on the latter taking up an appointment in another branch of entertainment at Salford. Mr. Huish comes to Bolton from Chorley, where he has spent five years as manager of the Plaza. Before that he was general and booking manager at the Theatre Royal, Hyde, and the Princess Cinema, Wigan. He entered the Trade on the musical side in 1919 at the age of 17, and went over to the manager side in 1930.

☆

R. J. Keeler, who has been appointed manager of the Palace, Burnley, is a native of Bristol, and was educated at Bristol Grammar School. At one time he was assistant manager at the Empire, Bristol, and previous to that assistant manager at the A.B.C. house, Scunthorpe. During the war he saw service in the Corps of Signals.

Minesweeping for Five Years

C. C. Aplin has now returned to management of the Savoy, Leicester after five years minesweeping. He joined as Sub-Lieut., and has been invalided from the Navy as Lieut.-Commander.

Previously he had been over 10 years with A.B.C., mostly in London—Brixton Palladium, Hippodrome, Poplar, and Queens, Forest Gate.

☆

Corporal George Hutchin, who left the Birmingham staff of the Walturdaw company early in the war to join the R.A.S.C., has now been invalided out. He is the son of "Charles" Hutchin, Midland manager for Walturdaw. He is taking a holiday before settling down in civil life again.

☆

Ben Myers, Midland manager, working in collaboration with **Michael Stern**, exploitation chief of Anglo-American, had a large gathering of Midland exhibitors for his Trade show of "Waltz Times" at the Forum Theatre, Birmingham.

Renter Recovers from Accident

MANAGING director of New Realm Pictures, **E. J. Fancey** left Southlands Nursing Home, Shoreham-on-Sea, this week, where for three months he has been recovering from a broken thigh following a riding accident.

He will be recuperating at his home at Worthing.

☆

Ernest Player has joined the head office publicity staff of Warner Brothers.

A graduate of film trade paper journalism, he was previously on the editorial staff of *To-day's Cinema*.

☆

Ernest Marwood, chief projectionist and engineer at the Palace Cinema, Doncaster, for the last ten years, has been made manager to succeed **R. Bull**, who resigned to take over an hotel at Scarborough.

Ruth Terry in THE CHEATERS, a British Lion picture

Marwood has been connected with the kinema industry for 33 years, and started in Leeds in 1912. He was cycling past a kinema when the manager stopped him and asked him if he would take a film to another kinema. On arrival he was asked to take the film to the operating box, and he was then invited to turn the handle of the machine!

He has worked at kinemas all over the country, and in 1922 he went to America and was employed at kinemas for two years. He was one of the first operators to be in charge of sound apparatus.

Leaving the Film Business

A. **J. WHETTER**, branch manager of Eagle Lion, has left the Manchester film trade for the peace and quiet of a Warwickshire village, where he has acquired a roadhouse!

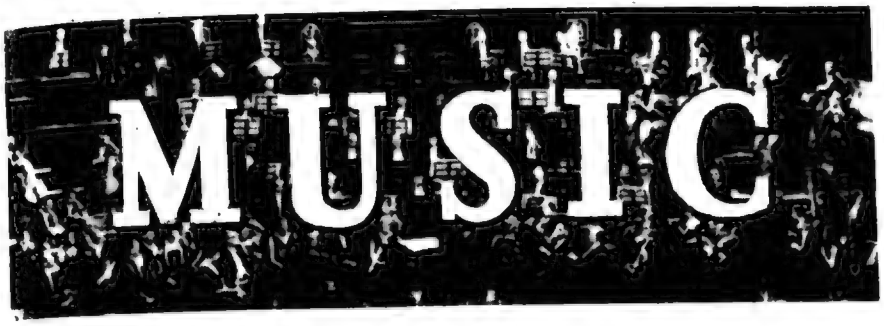
He is at present at Shipston-on-Stour. Whetter is known in the Lancashire film trade, for some years, being manager of the M-G-M branch at Liverpool.

A Successor at Worthing

S. C. Beacham has succeeded **Gerald Masters** as manager of Odeon, Worthing, where he is no stranger, having been a pre-war trainee under **George Stevens**. **Beacham** started his managerial career at Horsham but the war broke into this position, and he served in the N.F.S., being discharged on health grounds. He then managed the Guildford Odeon.

☆

Gerald Masters, who managed the Odeon, Worthing, from 1940 throughout the war years, is now in charge of Horsham Odeon. Coming originally to Worthing as organist, he later transferred to the managerial side and did useful work at Portsmouth prior to his Worthing appointment.



MUSIC

EDWARD O'HENRY, A.R.A.M., Secretary of A.T.O., joined the KINE. corps of specialists last week to edit the feature for kine-organists. He writes:

LET ORGANISTS DIRECT KINEMA MUSIC ARRANGEMENTS

I WAS thinking again this week about the future prospects for organists. It will seem strange at first to those of us who are in the Forces when we are demobilised.

After being so used to doing what we are told, how will we react to individual freedom?

★

THEATRE organ playing is a specialised profession. There should be jobs for all when organists are demobilised.

It's curious, however, that in such a specialized profession as this, except for one major circuit, the musical direction in most circuit and independent halls is not carried out by a musician.

As far as I know, there is not one organist who supervises the musical arrangements for a large or small circuit.

Is this because organists are poor business men, or are they good business men only so far as their musicianship goes?

Any investment should show some profit, but if the musical department is not controlled by a man who really knows his job, the kinema proprietors will never get the full benefit from it.

★

Unsuccessful Experiments of the Past

OF course, this is not a new idea. It has been tried before, but without success.

These failures were doubtless due to circumstances and the choice of the wrong man for the job.

The A.T.O. could be of help in advising kinemas on such matters as musical policy. It could well be done without bias.

★

WE often overlook the good work done by the B.B.C. as far as organs are concerned.

A letter reaching me in excellent time (five days) from an A.T.O. member, H. E. Selby, now serving in the R.A.M.C. in India, comments on what the B.B.C. is doing.

It's odd, he says, that the B.B.C. has the St. George's Hall organ; it transmits most of its organ interludes from outside theatres all over the country.

Selby thinks this is a good idea, because it gives listeners the opportunity of hearing a variety of good instruments. It also provides local interest and good publicity for the theatre concerned, and, he says, any organist can play on his "own" organ better than he can on an instrument with which he is not familiar.

I was pleased to hear Selby's comment. It shows that the men abroad are keen radio listeners, besides being enthusiastic about getting back to the console.

★

All the Winners

AMATEUR talent shows are ephemeral affairs, and it seems rather a waste not to make better use of them. After running a series of these shows for some months at the Watford Gaumont, organist Thomas Dando, in collaboration with manager L. W. Gunnell, brought the winners together and made up a 45-minute stage show which proved very popular.

In my experience, many of these amateurs are almost up to professional standard. They possess the additional advantage of being known locally, and therefore have an added "pull" with the public.

★

RESIDENT organist at the Metropole, Victoria, since last January, James Whitebread was invalided out of the Royal Navy at the end of last year.

This is his first resident position, although previously he had done guest and solo work at the Regal, Kingston-on-Thames, Kentish Town Forum, and the Holloway and Camden Town Gaumonts.

★

I AM sorry to hear that Dudley Bevan has been ordered on health grounds to take a rest, and is likely to be away from the console for some time.

He has been a popular guest organist with the Granada circuit since June, 1936; served in the Army from August, 1940, to November, 1943; and on discharge returned to the company.

Here's wishing him a speedy and complete recovery.

★

Jess Yates, on Tour

I AM always interested to hear what guest organists are doing. This week, news comes from Jess Yates.

He's been playing in Manchester recently. He played at the Manchester Odeon before serving in the Army. Back in civvy street, this was his first visit to Manchester.

The first recital was an orthodox slide show, the initial letter of each tune spelling his own name. The organ, a twenty-three rank Wurlitzer, is one of the finest instruments he has played on, he tells me.

Previously, in Sale, Yates put on a stage show—"Rosetime." A stage console was arranged in a garden setting and featured vocalists rendered all the popular "rose" songs.

Boy Scouts were enlisted to cut branches from a nearby tree to decorate the stage. The show, says Yates, besides being out of the ordinary, definitely showed results at the box-office.

Yates, by the way, had about 140 people in his Victory Show.

★

SYDNEY AMOS has left the Gaumont Palace, Plymouth, to become resident organist at the Gaumont Palace, Chadwell Heath. The Chadwell Heath Gaumont organ has not been played for some time, Amos telling me that he is looking forward to reopening it.

JOHN REYNDERS makes SOME MUSICAL SUGGESTIONS FOR JULY 30 RELEASES

BLUEBEARD (Pathé)

CERT. A. Length 6,456 ft. Reviewed in KINE. March 22, 1945.

STARS.—John Carradine, Jean Parker and Nils Asther.

ATMOSPHERE. "Jack-the-Ripper" type melodrama, set in Paris in the colourful nineties, illustrating the homicidal idiosyncrasies of a painter crossed in love.

ORGAN.—"Marinarella" Overture (Fucik). Use P.C. part. Bosworth.

NON-SYNC.—As organ, on Bosworth 1037.

THE DOUGHGIRLS (Warner)

CERT. A. Length 9,105 ft. Reviewed in KINE. February 1, 1945.

STARS. Ann Sheridan, Alexis Smith and Jack Carson.

ATMOSPHERE. — Farce, describing the plight of a covey of attractive young wives, who slowly discover that their respective marriage knots are far from securely tied.

ORGAN.—"Like Someone in Love." F.T. (Chappell).

NON-SYNC. As organ, on Parlophone F.B.3109.

GRISSLY'S MILLIONS (British Lion)

CERT. A. Length 6,450 ft. Reviewed in KINE. April 5, 1945.

STARS. Virginia Grey, Paul Kelly and Don Douglas.

ATMOSPHERE.—Exciting crime melodrama, exposing a cunning plot to pin killing on a young woman and at the same time seize her inheritance.

ORGAN.—"Morning, Noon and Night" Overture (Suppé). Use Hawkes arrangement P.C. part.

NON-SYNC. As organ, on H.M.V. C.1667. (Use Part 1 only.)

I'LL BE YOUR SWEETHEART (G.F.D.)

CERT. A. Length 9,387 ft. Reviewed in KINE. June 28, 1945.

STARS. Margaret Lockwood, Vic Oliver, and Michael Rennie.

ATMOSPHERE.—Cheery British period musical comedy melodrama. Based on the true story of the fight by British composers and publishers against song pirates.

ORGAN. Selection of Leslie Stuart's songs. Published by Francis, Day and Hunter.

NON-SYNC. "Leslie Stuart Memories," on Columbia D.X.30 (sung by Layton and Johnstone).

SALTY O'ROURKE (Paramount)

CERT. A. Length 8,922 ft. Reviewed in KINE. May 17, 1945.

STARS. Alan Ladd, Gail Russell and Stanley Clements.

ATMOSPHERE. Tense, exciting melodrama of the Turf, describing the desperate measures taken by a wiseguy to meet an unlucky monetary obligation.

ORGAN. — "Pique Dame" Overture (Suppé). (Use P.C., Hawkes edition.)

NON-SYNC.—As organ, on H.M.V. C.1677.

LATEST RECORDS

Two Film Scores Are Issued

FILM music is always useful for the non-sync. How valuable have many managers found the recording of the "Warsaw Concerto"!

There are two film score recordings among this month's new record issues and several useful recordings of "popular" music from current musical films.

These are the records I recommend for the kinema library this month:

THEMES FROM "THE WAY TO THE STARS" (Nicholas Brodszky), played by the Two Cities Symphony Orchestra, on Columbia D.B.2180. Suitability: Ideal for featured use prior to the run of the film, for incidental music during "The Way to the Stars" programme, and for use with other similar films.

LAURA, dance version of film score, by Victor Silvesta, on Columbia F.B.3126. Suitability: For use with second runs of "Laura" (20th-Fox) and for light incidental use.

PLANETS SUITE (Op. 32), Holst, played by the B.B.C. Symphony Orchestra, on H.M.V. D.B.6227-33. Suitability. This work is in seven descriptive sections, each describing a different planet—Mars for war, Venus for peace and Jupiter for jollity, and so on. Useful descriptive and atmospheric music for use in the better-class hall.

HUNGARIAN DANCES, Nos. 1 AND 2 (Brahms), played by Rawicz and Landauer on two pianos, on Columbia D.B.2169. Suitability: Popular classics. Excellent for interval music to films with Southern and Central European background.

CAPRICE VIENNOIS (Kreisler), played by Carroll Gibbons and String Quintet on Columbia F.B.3121. Suitability: A "popular" recording of the frequently played Kreisler violin solo. Useful for light romantic dramas, not romantic comedies.

★

Vocal recordings are, in my opinion, fundamentally unsuitable for kinema use. They can, of course, be used occasionally for special work, particularly for synchronised work.

These vocal recordings may be of use to some managers:

BREAK OF DAY, from "Waltz Time," and "GIVE ME THE STARS, from the film of the same name, by Richard Tauber, on Parlophone R.O.20539.

LAURA, from the film of the same name, recorded by Geraldo on Parlophone F.2078.

THE DARING YOUNG MAN, from "I Didn't Do It," by George Formby, on Regal M.R.3760.

P. G. B.

•MORGAN'S SLIDES LTD.
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SHOWMANSHIP

SOUND RCA SYSTEM

Edited by The Showman

EIGHT managers successfully claimed membership to the KINE. Company of Showmen last month. That is a good standard. Two new members each week means that the Company will have regained its pre-war strength by the end of the year—if managers keep up the good work. A manager, to earn his certificate, must have six mentions every twelve months in this feature. To receive a mention he must submit an idea that is definitely above the standard of weekly routine advertising.

Therefore, our increased membership is proof that the standard in showmanship is getting very high, and the owner of a KINE. Certificate can rightly call himself a " plus showman."

These are the eight " plus showmen " who join our ranks this month, or who have earned the renewal of their certificates :

KEN ROWLAND	Odeon	Weston-super-Mare
K. T. MACDONALD	Ritz	Horsham
L. STANLEY HODNETT	Gaumont	Middlesbrough
C. E. STEAD	Odeon	N. Finchley
FRED BULL	Odeon	Lancing
W. HUMPHREYS	Odeon	Cosham
L. DURBAN-LONG	Ritz	Leeds
B. H. GOODMAN	Trocadero	Liverpool

These members are now fully qualified to enter the KINE. monthly and annual contests :

Some of our new members are old hands at the business, others are newcomers. All have shown enthusiasm and skill by going all out to get their certificates in the quickest possible time.

Let's see how quickly you can earn a KINE. Showmanship Certificate. K. T. Macdonald, of the Ritz (A.B.C.), Horsham, won his Certificate with six mentions in a little less than eight months. That's good going. How did he do it?

He started off by getting a mention for Columbia's " Cover Girl " in the first week's issue in November. Then he put over a stunt for Metro's " White Cliffs of Dover," reported in our Christmas week issue, and his third stunt was a stage tie-up for " Show Business " (RKO), mentioned on January 11.

Then in April I described the stunt Macdonald put over for Metro's " 30 Seconds over Tokyo," followed on June 24 by a mention of his competition run to advertise Warner's " Constant Nymph."

Finally, he completed his six mentions with a note in the " Showmanship Flashes " on June 14 for his tie-up for Columbia's " A Song To Remember."

In claiming his Certificate, Macdonald writes : " Many thanks . . . . and now I hope to tackle the prizes ! "

That's the right spirit, the spirit that will help to improve our standard and raise the prestige of the exhibiting side of the industry.

Neat original and eye-catching display for Warner's HOLLYWOOD CANTEEN. It was put up in the foyer of the Savoy (A.B.C.), Enfield by E. W. Bassil, and (left), Harry Murray asked his cafe cook to pose for this trick photograph which was used to advertise BLITHE SPIRIT (G.F.D.), at the Odeon, Scarborough

★

HOW is the second of the monthly KINE. contests going? Let's look at some of the ideas.

Last week I mentioned the novel idea for publicity, devised by L. Durban Long, of the Ritz (A.B.C.), Leeds. He covered all auditorium lights with parchment shades and stencilled publicity slogans on the shades.

That is one of many examples of the way showmen are beginning to raise the standard of their efforts by thinking things out for themselves.

Don't be afraid of your ideas—it is always better to be original than to copy the stereotyped " stock " stunts.

This week there is another bright piece of originality. P. Farmer, of the West Wickham Odeon, who I hope will soon be a member of the KINE. Company of Showmen, put over 20th-Fox's " A Tree Grows in Brooklyn " by fixing teaser cards to all the trees in his neighbourhood.

It will be obvious to the regular reader that showmanship in general has improved during the last few weeks. This is because showmen have gained some of their old pre-war enthusiasm for the job.

But enthusiasm alone is not enough. The most enthusiastic manager will carry out his routine publicity without a hitch, yet his work will fall short of being first-rate publicity because he has not used originality in putting over the stunts.

Adapt campaign book and H.O. ideas to your local conditions. Do your best with every stunt—and let me have more particulars about those original ideas!

★

Open Letters

LETTERS are always welcome. Don't hesitate to write and let me know what you are doing or how you feel about current problems.

We can learn a lot from letters. For instance, Harry Murray, of the Odeon, Scarborough, writes :

" I enclose a copy of the type of advice I give to my assistants, the way I endeavour to teach them what I feel are small, but important details.

"One idea concerns advertising, the other on how to put over a show."

That is an idea that other managers may like to consider.

His notes deal with advertising routine and how to supervise a show. Murray's comments on the adjustment of sound, the care of the screen and maintenance of speakers are doubtless of value to his assistants.

Still, it is no good passing on tips to assistants if one is not enthusiastic oneself. Enthusiasm can be adapted in many ways.

Here's one enthusiastic showman, C. Dawson, of the Majestic (Odeon), Port Talbot, who arranged a simple foyer display for " Waterloo Road " (G.F.D.), and who writes :

" There is nothing extraordinary about this display, but there is an interesting story that goes with it.

" While I was on the front one evening I noticed a man taking an interest in my display material, and we got into conversation. It appeared he had just been demobilised from the R.A.F. and during the time he was in the Forces he had done several caricatures of the Prime Minister, President Roosevelt and Marshal Stalin for the mess.

" He was very keen on kinema publicity, so I suggested that he helped me.

" His first effort was very credit-

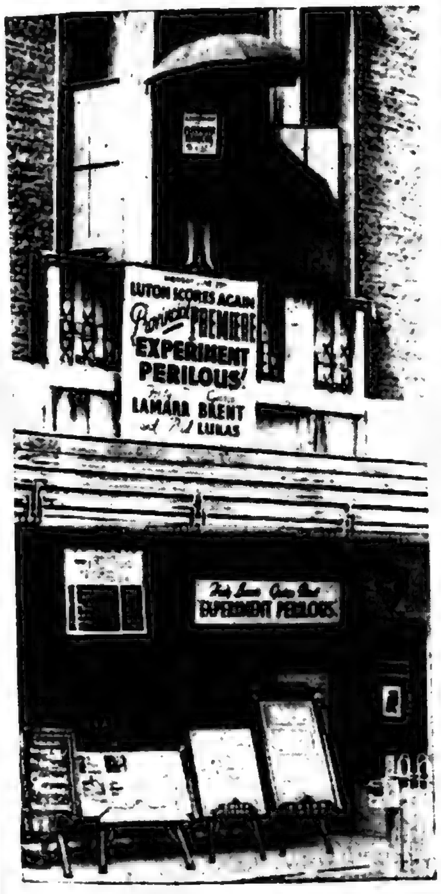
Making the Crowds Look

☆

Here are two ways of making the crowds see your publicity—and then see your show.

Right: Ralph Phillips, of the Gaumont, Morden, was able to put up this publicity for G.F.D.'s THEY WERE SISTERS in the Mullard factory canteen.

Below: A neatly posed dummy at the Union, Luton, to put over Warner's EXPERIMENT PERILOUS, Derrick Edenbrough's idea.



able, and I have commissioned him to do some more work for me."

That's just one example of how managers are getting their publicity material made in these days of shortage. I could quote many others.

Well, that's our lesson for this week. Be enthusiastic—help your staff to help you, and seize every opportunity that comes your way.

Pathe's Campaign

PATHE has just concluded one of its most ambitious campaigns in connection with the Associated British production, "The Man from Morocco." Exploiters so thoroughly covered the field that over 100 campaigns were put over in conjunction with the various kinema managers, newspapers and leading business houses.

Highlight of the drive was the numbers of window displays arranged with provincial shops. These took the form of lay-outs plugging the original gowns and frocks worn by Margaretta Scott in the film, and a men's wear link-up with Anton Walbrook. Both ideas were welcomed by shop managers, who made good use of the display material.

In many cases window displays were augmented by departmental displays inside the stores, and foyer displays at the various theatres helped to "back up" the tie-ups.

Managers added their own ideas. At Taunton, for example, where manager Newman, of the Gaumont Palace, reconstructed the castle courtyard scene in his foyer. This was a display measuring some 15 feet high and 17 feet wide, and a dummy, wearing the actual costume used by Anton Walbrook in the film, was placed at the castle entrance.

At Manchester, where Harry Buxton booked the film for an extended run at the Gaiety, elaborate front-of-house display gave the film useful publicity, and general manager Blake was able to arrange for the personal appearance of Margaretta Scott during the second week of screening.

Other displays were arranged at Birmingham, Glasgow, Manchester, Liverpool, Newcastle, Bristol and Leeds.

Advance and current newspaper advertising helped to build up a solid campaign in each area.

Exploitation of Associated British product has thus become a feature of Pathé's publicity plans, and already a national scheme is in the last stages of preparation for giving the new Herbert Wilcox picture, "I Live in Grosvenor Square," another helpful "boost."

Woman Interest

INTEREST the women members of your audience as much as possible. I think we are often liable to forget that women go to the kinema more than men.

One film that offers itself to strong female attraction is Eagle-Lion's "A Place of One's Own."

J. Draycott Simpson, of the Bristol Odeon, had a display for this film, designed to appeal to women.

He had one of the kitchen units designed for the new prefabricated houses set up on one side of the theatre's foyer. This was made possible by co-operation with the Ministry of Works.

The unit was complete, even to the bath fixed at the back, while the purposes of the various compartments were indicated by cards.

On the opposite side of the foyer an "Ideal" kitchen unit was installed. This was loaned by the Bristol Gas Company.

Passers-by stopped in the street and came into the foyer to see the display.

Simpson also had a display at Radiant House, the Gas Company's showrooms.

On the opening night the performance was attended by the Regional Officer of Works and Planning, the Deputy Housing Manager for Bristol, and officials of the Gas Company.

Publicity was given in the local Press.

Star Value

STAR value was stressed in A. E. Foster's campaign for Warner's "Hollywood Canteen" when it was shown at the Forum (A.B.C.), Ealing.

A two-horse brake was gaily decorated and driven round the busy parts of the town. A poster fixed to one side read: "Not for hire,' reserved for 62 stars in 'Hollywood Canteen.'"

That's a good idea.

This outside publicity was supported by a foyer stunt. The kiosk was converted into a miniature canteen, star portraits decorating the sides. A dummy in evening dress added a lifelike touch to the display.

Come—If Wet

VISITORS to seaside town seldom have anything to do in the mornings if it is raining. If it is fine in the afternoon and evening they will do anything but go to the pictures!

Mrs. R. Kitchen, of the New Central, Eastbourne, has been carrying out the management's scheme of giving morning performances—if wet.

This is an excellent idea. When suggested to her, Mrs. Kitchen made her own poster to let visitors know the good news.

Now, if it is raining at 11 o'clock, visitors will find a morning show at the New Central, and can be home in time for lunch in the hope that it will be a fine afternoon.

Such service cannot fail to be appreciated by visitors—it's good prestige.

Personal Appearance

STARS are always willing to help you put over their films by making a personal appearance on your stage, providing they have no other engagements. When you are able to arrange for a star appearance, make sure the event comes as a climax to your routine publicity.

Ralph Phillips, of the Gaumont, Morden, provides a good example of how to make the most of a personal appearance. This is how he put over "They Were Sisters" (G.F.D.):—

He had permission to exploit the picture in the workers' canteen at the Mullard factory.

After three weeks' publicity in the canteen, Phillips, who used to lead a dance band, offered to play at a works' dance. A talent contest was run during the evening, and he was able to put over some publicity for "They Were Sisters."

The finalists in the contest were judged by star Anne Crawford when she made a personal appearance.

The contest lent itself to general publicity. The winners were asked to put on a show at the Gaumont. This interested the general public and tie-up with the coming picture.

You see how Phillips let one thing lead to another, letting every part of his publicity blend into a whole? How much better to let Anne Crawford judge a contest than just say "Hello!"

Another Language

ONE can well imagine that a poster printed in German, and hung in all the hotels in the neighbourhood, would excite curiosity.

Edward Tyson, of the Lonsdale (A.B.C.), Carlisle, knew that would be the case when he set about his publicity for "Hotel Berlin" (Warner).

The posters advertised the film and were written entirely in German. Managers were given a key to the writing. Hundreds of people asked what the

Ask Yourself This Question

"WHICH KIND OF MANAGER AM I?"

HAVE you sent in your entry for the KINE. Showmanship competition yet? Over a hundred entries reach these offices every week.

Every manager must be a showman. He doesn't have to wear striped trousers, top hat and beat a drum, but he does have to know the subtleties of modern exploitation and how to put them into practice.

Unfortunately there are two kinds of managers.

Manager a Failure	Manager Successful
Never reads the Showmanship feature in the KINE.	Reads the KINE. Showmanship feature every week and keeps cuttings of some of the best stunts.
Throws away his copies of renters' campaign books.	Adapts exploitation stunts from his carefully filed renters' campaign books to suit local conditions.
Is satisfied with his week's "showmanship" when an advertisement has appeared in the two local papers, and his ten quad-crowns has been displayed.	Realises that showmanship demands more than the weekly routine of Press ads. and quad-crown displays.
Criticises his fellow-managers for wasting time when they use originality, time and money on creating eye-catching local displays and tie-ups.	Admires fellow-managers whose ideas enable them to "put one over" with some local stunt that makes it necessary to use the "House Full" board.
Never enters a renter's competition, and (if he is a circuit manager) never enters a head office contest.	Competes in every renter's or head office contest
Allows his house to lack smartness and be inefficiently run, and	Keeps every part of his house smart and assures the utmost efficiency from every member of the staff.
Is the first to complain about "bad business," never blaming himself.	Never complains about "bad business" — because he knows that the skilful showman never has to.

*

Well, do you want to be a successful or an unsuccessful manager? Successful, I'm sure, so let me have those entries for the KINE. contests.

The Showman On :—

ELECTION TIE-UPS : EXPLOITING A NEW COOKER : SALUTING WOMEN

poster meant—and hotel managers told them.

In addition, hotels allowed Tyson to put cards under glass-top refreshment tables, reading: "This is not 'Hotel Berlin': but don't fail to see the picture at the Lonsdale."

It Cost a Penny!

HOW much can a penny buy in these days of high prices? One penny bought L. McCollin, of the Tower Cinema, Launceston, a piece of chalk.

He put over a useful stunt to boost "Love Story" (Eagle-Lion)—with his piece of chalk. This is how he did it.

The kinema was running a special market day matinée: but how were the market-goers to be told at short notice?

L. McCollin chalked his message on all the roads leading to the Tower.

"It was a penny campaign that was well worth while," he says.

This ingenuity is proof that the independent exhibitor can make valuable use of extra publicity to put over his shows, without running wild with his petty cash.

Roy's Dance

WHEN Roy Rogers' "Song of Nevada" (British Lion) was shown at the Savoy, Cork, a special "Roy Rogers" night was held at the Arcadia Ballroom, attracting attention to the film and providing free publicity in the local Press.

A dance contest, held on the opening night, proved popular. It was arranged by Mr. Garland, manager of the Savoy.

STABLEFORD ALL-METAL SCREENS
LTD.
We make metal, flat white rear projection, roll-up and amateur screens. Our screen resurfacing service covers Gt. Britain from Aberdeen to Lands End.
1, STEBBING STREET, LONDON, W.11
Phone: Park 7682

Canteen Ads.

ERNEST W. BASSIL, of the Enfield Savoy (A.B.C.), began his campaign for "Hollywood Canteen" (Warner) 28 days before playdate, and built it up in 14 stages, each change being made at intervals of a day or two, so that the display grew like a plant and always presented something fresh for the public to see.

Starting with six coloured posters in the foyer, he went on to paste letters and stars on the glass doors; put out an enlargement, by assistant manager C. G. Mangold, of a Press advertisement; and painted the pavement fronting the theatre.

Organist Elise Granados included song hits in her interlude three weeks in advance

Bassil also persuaded 50 shopkeepers to stick "scrolls" and star photos in their windows. He also organised a "quiz contest": 630 entries were received—proof of the interest in the idea.

Then Bassil made a tie-up with a music-dealer.

He painted the title, date, and number of stars in 10-inch coloured letters over the kinema entrance doors so that this could be read 75 yards away.

He converted a vestibule confectionery counter into a canteen, with a lettered pelmet across the top, "Menu" (the stars) down one side, and programme of music down the other. Painted cups and saucers were hung nearby.

The indoor staff was dressed in "gob" hats carrying the title, and the chocolate salesgirl wore a chef's outfit at the "canteen."

LOCKWOOD
MASON
A PLACE OF ONE'S OWN
A PLACE OF ONE'S OWN
POST-WAR IDEAL UNITS

An unusual window display at Cambridge for SINCE YOU WENT AWAY (U.A.). It is the work of J. Barker of the Regal (A.B.C.), and (left), Ideal kitchen display. J. Draycott Simpson interested women in A PLACE OF ONE'S OWN (Eagle-Lion), by having two cooking units on show in the foyer of the Odeon, Bristol

Vote Capitol

YET another showman has taken the opportunity of tieing up with the General Election. It's a good point, topicality in advertising does a lot to impress the essential points in the public's mind.

H. Brown, of the Capitol (A.B.C.), Winchmore Hill, printed dummy voting cards to tie-up with Columbia's "The Right to Live." They looked like this:

VOTE THUS	
LABOUR	
LIBERAL	
CONSERVATIVE	
"CAPITOL AND JULY 9TH	"THE RIGHT TO LIVE" ✕

These cards were distributed over wide area.

In addition, Brown had small posters made, reading: "Vote Capitol and for 'The Right to Live.'"

Coventry Women

UNITED ARTIST'S "Since You Went Away" was given first-rate publicity by V. H. Deacon, manager of the Gaumont Palace, Coventry. The stunt is so good that he would stand a chance of winning this month's contest if he were a member of the KINE. Company of Showmen.

Anyway, if he keeps up the good work it won't be long before he is a member.

The main feature of the campaign was an exhibition in the foyer and lounge, showing Coventry's war work, and in particular the part played in the war by Coventry's women.

The exhibition was insured for £12,000.

Local firms lent the display stands and exhibits, including a Hercules Aero engine, scale models of Coventry-made war vehicles, model prefabricated house, and electrical equipment.

There was also a National Savings display, showing how much local people saved during the war.

The Mayor opened the exhibition, which was given considerable editorial space in Coventry and Birmingham daily, evening and weekly papers. Editors used the news angle: "Local Firms' War Activities," "Coventry Firm Wants 800 Women," and "Coventry's Record of War Production." Mention was, of course, made of the Gaumont's programme.

"Farewell" Theme

WELL-CONSIDERED teaser advertisements can be very effective, especially if they are placed in the right parts of the town.

For example, R. H. A. Sleet ran a teaser campaign in Norwich when "Farewell, My Lovely" (RKO) was being shown at the Regent (A.B.C.).

He took as his theme the word "Farewell."

Teaser advertisement cards were made, and 'bus and railway officials gave Sleet permission to put them up on the railway station and by 'bus stops.

These posters read:—

"Farewell, My Lovely! Are you racing for the train?" "No; I'm training for the race to see 'Farewell, My Lovely!' at the Regent next week."

"Don't leave Norwich before you've seen 'Farewell, My Lovely!' at the Regent next week."

FRENCHMAN'S CREEK

Simple, but useful foyer display for Paramount's FRENCHMAN'S CREEK, put up by E. W. McDermott at the Whalley Range Odeon, Manchester.

J. ROWLAND SALES LTD.
MORTGAGE ADVANCES
ON FREEHOLD OR LEASEHOLD CINEMAS, THEATRES AND HOTEL PROPERTIES ANYWHERE IN THE UNITED KINGDOM.
OWNER OCCUPIED OR INVESTMENT.
Consult Lender's Agents — J. ROWLAND SALES LTD.
Cinema and Theatre Estate Agents and Valuers.
FARADAY HOUSE, 8-10, CHARING CROSS RD., LONDON, W.C.2.
Tel. Nos.: TEM. 9710 & 9719.

Let me tell you that seeing 'Farewell, My Lovely!' is a point not worth passing over."

Don't worry if you've missed your connection: 'Farewell, My Lovely!' is showing at the Regent."

The Right Spirit

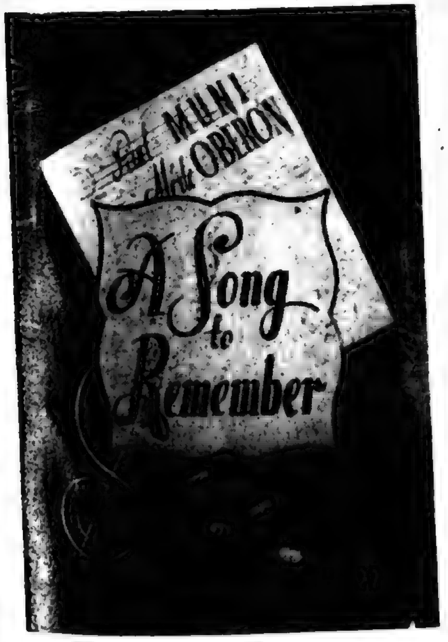
GETTING the right spirit for a campaign is often a difficult business, because the experienced showman will realise that an exploitation stunt, if it is going to be successful, must be in keeping with both the title and subject of the film.

Remember, you can "fool" your public once too often!

I liked the way Harry Murray, manager of the Odeon, Scarborough, put over G.F.D.'s "Blithe Spirit." He got the right spirit into his campaign by exploiting the whimsical spirit angle.

For example, a trick photograph was made showing the café chef about to cut a joint, while a "blithe" spirit looks over his shoulder. A suitable caption turned the photograph into a valuable advertisement for both this film and the kinema café.

A teaser campaign was run in the local Press. One read: "An apology.



osters similar to these were de- ised by Benny Goodman of the rocadero (G.B.), Liverpool, to put ver his extensive campaign for Columbia's ASONG TO REMEMBER

. . . This space was intended for a picture of the 'Blithe Spirit,' but Elvira, the delightful ghost, has disappeared again." The advertisement finished with a note on where the film could be seen.

Telegrams from the stars helped to give the picture a little extra "boost."

An Editor's Regards

EDITORS want stories and stunts for their local papers that will increase paper's sales. You want more people

This brake, reserved for helpers at the HOLLYWOOD CANTEEN (Warners), was part of A. E. Foster's campaign at the Forum (A.B.C.), Ealing, and (right), another idea for the same film. This tie-up with the Hollywood hat shop was arranged by W. Milner of the Empire, Morecambe

to see your films; they want more people to read their papers.

Remember that, when you contact your local editor with a stunt, don't expect co-operation if you are unable to supply him with material that his readers will *want* to read.

If your idea is sound, you'll find any editor will willingly give you all the co-operation you want.

Benny Goodman, of the Trocadero (G.-B.), Liverpool, adapted a campaign book stunt to put over U.A.'s "Since You Went Away." It was the painting contest. He got the editor of the *Crosby Herald* to run the contest in the paper.

Later, the editor wrote to Benny, saying :—

"You will, I am sure, be interested to learn that the recent painting competition in connection with the film "Since You Went Away" has proved a tremendous success.

"The entries exceeded my most optimistic anticipations. They came to hand from every part of our extensive circulation area.

"The quality of many of the efforts was excellent, and the keen interest aroused among the young people more than justified the holding of the competition, and augurs well for the success of the film when it is exhibited in Crosby."

You see? Get the right idea, approach the editor in the right way (that means, you don't say "I want"), and you'll always get the right result.

Programme Price

HAVING read my recent notes that an A.B.C. showman in South-West London collects over £12 a month for the local hospital by the sale of programmes, Miss H. M. Fletcher, manageress of the Embassy (A.B.C.), North Harrow, writes to say that she can beat this.

Her monthly total reaches £16.

Good work!

The point is this: Some managers don't make an effort to dispose of these folders to the best advantage. It is a good idea to learn from other people's successes and mistakes.

Guest Night

FROM what I hear, when Twickenham residents want something "spectacular" done, they, like Miss Hodgkiss in the I.T.M.A. show, shout for "Mr. Hancock!"

Certainly, A. V. Ross Hancock, manager of the A.B.C. Regal, is asked to help out with a number of local events.

The Twickenham Borough Society decided to entertain the returning prisoners-of-war, totalling about 600, of whom about 175 have already returned to the town. They organised a "welcome home" tea and concert, and then approached Mr. Hancock on the subject of a free show!

His approach to the directors of A.B.C. secured the loan of the theatre for the purpose; his staff volunteered their services; the renters lent "Yankee Doodle Dandy" and two Donald Duck cartoons. The result was—success!

This is a good example of how a manager can—and should—play an important part in local affairs.

Three-in-One

SHOWMEN sometimes manage to make one publicity display cover two announcements, but it is not often that they can spread one over three stories.

Henry Kerr managed this very neatly at East Sheen in a composite idea which advertised "Tonight and Every Night" (Columbia) and "A Place of One's Own" (Eagle-Lion), besides drawing attention to the change in the name of his hall from Empire to Odeon.

The circle is reached by a flight of stairs which has several bends, and he used these turnings as "steps" in the scheme.

He placed a cut-out of a cosy armchair at the first landing. This was labelled "Luxurious comfort?"

The next landing carried a similar picture with the addition of a decanter, siphon and glasses on an arm of the chair, and the caption, "Courteous attention?"

On the third landing the design was repeated, with chocolates, cigarettes and a lighter added on the other arm of the chair and the words, "Unfailing Service?"

Lastly came a replica of the first design, minus all the "comforts." This carried the words, "They're yours—Tonight and Every Night—at the Odeon, East Sheen," overposted with the comment: "They're everyone's in 'A Place of One's Own' at the Odeon."

Space in the Press

SOME kine. managers seem to think that it is impossible to obtain free mention in the district Press nowadays, owing to pressure on space. That is not true. If you can provide the editor with an item that he regards as "news" and not "publicity," he will find space for it.

I have before me as I write a sheaf of newspaper clippings from the Kent Press about V. A. H. Crawley's work at the Sevenoaks Majestic (Odeon), and, besides numerous "inside" stories, I see that he has twice hit the front page of the *Sevenoaks News*.

One report was about his collection for the Red Cross P.O.W. fund; the other about a special screening of "Western Approaches," attended by civic leaders. In each report Crawley and the Majestic were incidental to the main topic—but they were mentioned, all the same!

Dinner Time

E. W. McDERMOTT, resident manager of the Whalley Range Odeon, Manchester, did a good job on 20th-Fox's "Sunday Dinner for a Soldier."

He arranged a small table in his foyer, on which dinner was set out, including an unopened bottle of beer.

The menu was specially drawn, on the front of which were the words: "Sunday Dinner for a Soldier."

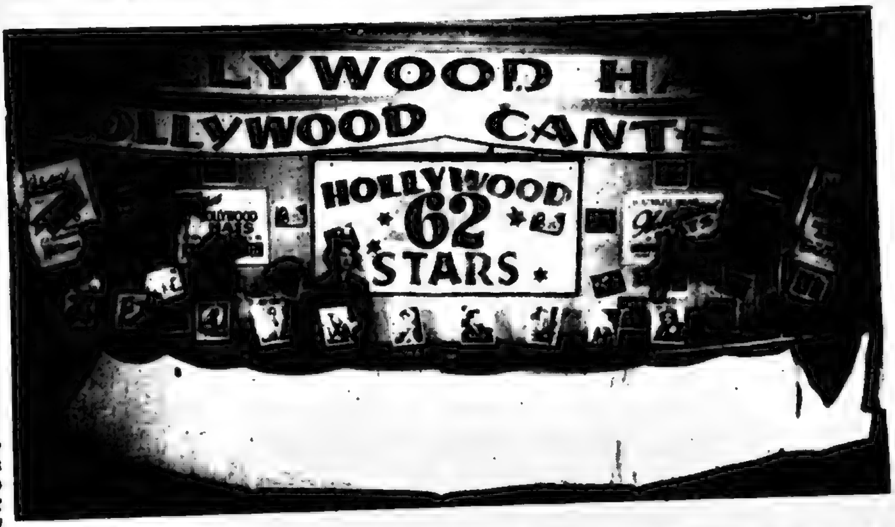
A notice told patrons that while they could have all their meals in the kinema café any time, next week they could have a "Sunday Dinner for a Soldier"!

Welsh Teaser

PITY I don't hear more often from managers in Wales! When the regulars do write, their comments are always helpful.

W. G. Thomas, of the Odeon, Llanelly, is a firm believer in the use of teaser advertisements. For 20th-Fox's "Wilson" he devised his own. This was :—

WoldLeSoOnN.



Teaser advertisements, if they are made sufficiently interesting, often catch the reader's eye quicker than an ordinary Press advertisement.

But be sparing in their use. The public would soon get tired of seeing teasers week after week. It's the old case of always trying to vary the approach.

Inconsequences

THE purpose of planning a shop-window tie-up display is to bring one's house and programme to the attention of the public who stop to look at the trader's wares—to impress the message in their minds.

It is wise to exploit some link between the film advertised and the shopman's stock, otherwise the kinema announcement will only be glanced at and then forgotten.

Last week, looking in the windows of an electrical dealer and cycle agent I saw a large, plain and distinctly ugly board carrying a baldly lettered announcement of the two films currently at the local kinema.

The only wording on it gave the name and address of the hall, film titles and star names. Neither of the films had any relation to electrical apparatus or bicycles, and the board therefore gave one the same impression as one would get on finding a postage stamp in a bunch of flowers!

I was surprised that the cycle agent had it in his window.

Artistic Arrangement

ART. How often have writers tried to define its real meaning! Some have ideas, but no artistic qualities with which to put them over.

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The Showman On :—

CLEVER LIGHTING EFFECT : HOW TO USE TREES : MANAGER'S EXPERIMENT

That's not the case with Hebron Morland, manager of the Gaumont, Doncaster.

Morland, another welcome newcomer, sends me particulars of his display for Columbia's " A Song to Remember."

The point which stands out above all others is the artistic way in which a foyer display and a stage musical interlude were arranged.

FAT FUNSTER
SLIM STOOGE
THE CO-EDS

Cut-out notes, carrying stills, were tastefully mounted on a draped stand in the foyer. Cut-out letters, suspended in the background, formed the film title.

Not original? No; but well put over.

On the stage, three local pianists put over a musical interlude.

Out of the Darkness

ATMOSPHERE—the right atmosphere—was created by D. Van Gessel, manager of the Regal (A.B.C.), Bexleyheath, for Metro.'s " The Picture of Dorian Gray."

It's not always easy to get the right atmosphere, and when a manager does hit on a good idea like this he deserves a pat on the back.

This was how H. W. Dhon's idea for a foyer display at the Odeon, Peckham, to advertise G.F.D.'s HERE COME THE CO-EDS and (right) Attractive foyer display for Columbia's A SONG TO REMEMBER, put up by H. Morland, at the Gaumont, Doncaster.

Van Gessel had a large painting (12 by 15 feet) done of Dorian Gray.

Before the trailer was shown, black tabs were drawn and all house lights extinguished. The picture was then suspended in the centre of the stage by two wires.

The projection staff faded-on a " square spot," so that only the picture was illuminated, the whole stage remaining black. This was accompanied by a non-sync. version of the violin solo, " Meditation."

A voice told the story of the film, with the music in the background.

By the way, Van Gessell did not waste his publicity. He used the painting on the canopy during the week of showing.

Mysterious Rocket

B. G. SMITH, of the Empire, Alfreton, is an experienced showman. There is always something to learn from his ideas.

He recently had a second feature to put over—Flash Gordon in " The Rocket Ship."

Realising that the title had a good selling angle, he got busy making a model rocket ship. The plans came from a boys' picture paper, the material consisted of painted and varnished quad crowns and five-shillingsworth of wire.

The result was a rocket ship which, when hung over the entrance doors, caught the attention of every passer-by.

B. G. Smith adds : " I filled the kinema very quickly. No records ; but it shows how a little-out-of-the-ordinary stunt does make the public stop, look, and enter."

They Grow Here

ORIGINALITY was displayed by P. Farmer in his stunt to put over the 20th-Fox " A Tree Grows in Brooklyn " when it was shown at the Odeon, West Wickham.

He had a number of teaser cards printed and fixed to a large number of trees in the area. These cards read : " This tree grows in Wickham. See ' A Tree Grows in Brooklyn ' at the Odeon."

It's smart stunts like these that are helping to raise the standard and intelligence of our efforts.

An Experiment

LUTON residents were interested in the dummy usherette which stood on the edge of the Union Cinema balcony, holding an umbrella, and looking as if it was about to jump into mid-air.

The stunt was devised by Derrick M. Edenborough, to put over " Experiment Perilous " (Warner).

The dummy carried a label : " The manager is responsible for this experiment perilous."

A poster, fixed to the balcony, advertised the film.

Brixton Bathing Pool

THE first thing I always look for in the vestibule of the Brixton Odeon-Astoria is a *pair* of publicity displays. I was not disappointed this week. For " Salty O'Rourke " (Paramount) there was a panel similar in design to the one I saw recently in the Edgware Road Odeon ; and " Czarina " (20th-Fox) was advertised by another panel.

TECHNICOLOR
TO REME

But on this occasion my attention was caught by the central fountain and fishpond, reopened and put in order by Dennis Early and his staff. The lights behind glass panels were switched on, and the water seemed full of different kinds of fish swimming gaily amid the weeds in the sand bed.

A member of the staff told me that he and his colleagues go out on their off-duty days and collect the livestock from neighbouring ponds. It's not part of an electrician's duty, but apparently they are enthusiastic enough to forget where duty ends and pleasure begins!

Showmanship Flashes

SEVERAL showmen qualify for mention this week. Their stunts have, on the whole, been put over well, and in some cases show originality. Credit, therefore, goes to :

L. A. Keene, of the Playhouse (Odeon), Guildford, for his front-of-house publicity for " A Tree Grows in Brooklyn " (20th-Fox).

Fred Bull, of the Odeon, Lancing, w tied-up with a well-patronised ice-crea parlour to exploit " Dark Waters " (U.A.).

William Newman, of the Olym (A.B.C.), Cardiff, who let Ameri soldiers say good-bye to local girls a pre-view of " Farewell, My Lovel (RKO).

Chris. Hadfield, of the Apollo (A.B.C Manchester, for putting up this noti on the vacant plot next to the kinem " This site is reserved for ' Hotel Berli (Warner)."

G. Saunderson, of the Odeon, Southend who asked local soldiers to suggest wha patrons could subscribe as gifts to othe serving men and women—and gave the prizes for their suggestions. This tie up with " Something for the Boys " (20th-Fox).

Alan O. Turner, a welcome newcome of the Grand Electric Theatre, Middlebrough, for a useful window display f " Atlantic City " (British Lion).

R. J. Brunt, of the Odeon, Blackpool for clever tie-ups for " Can't Help Singing " (G.F.D.), " And Now To-morrow " (Paramount), and " Woman in the Window " (RKO).

Two Stunts

WHEN he showed U.A.'s " Since You Went Away," S. E. Robinson, of the Regent (Odeon), Hinckley, secured two outside tie-ups, one with a hairdresser, the other with the National Savings organisation.

Other credit marks go to :

E. W. McDermott, of the Odeon (Whalley Range), Manchester, for his display for " Women in the Window " (RKO).

R. Todd, of the Gaumont, Derby, for a personal message hanging card to adv tise Columbia's " A Song to Remember

L. A. Keene, of the Playhou (Odeon), Guildford, who put up t display stands for " For You Alone (Butcher) and " The Suspect " (G.F.I

Robert R. Lucas, assistant manag at the Odeon, Portsmouth, who put a useful front-of-house display G.F.D.'s " Here Come the Co-Eds."

C. A. Tooth, of the Capitol (Odeo St. Albans, who tied up " To-morrow t World " (U.A.) with the kinema change of name. It is now called Odeo

E. V. Walls, of the Clifton, Gre Barr, Birmingham, who had neat fo displays for " Irish Eyes Are Smilin (20th-Fox) and " The Merry Monahan (20th-Fox).

A. E. Walker, of the Birks Cine Aberfeldy, for a shamrock foyer disp to put over 20th-Fox's " Irish Eyes A Smiling."

S. Morice, of the Grand (A.B.C Banbury, who used his car and bol labelled luggage to put over Warne " Hotel Berlin."

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London Trade Show Diary

FILMS TO BE SHOWN BETWEEN MON., JULY 16 AND FRI., JULY 20

Tuesday

Junior Miss
(20th-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Peggy Ann Garner, Allyn Joslyn, Sylvia Fields, Faye Marlowe, Michael Dunne, Mona Freeman and John Alexander. **Director:** George Seaton.

This 20th-Fox screen translation of the London and New York stage success, in which Peggy Ann Garner, "Francie," of "A Tree Grows in Brooklyn," stars, is a diverting comedy produced by William Perlberg.

The story tells of the amusing situations brought about in a family through the vivid imagination of a young girl. Complicated events provide hilarious situations which are straightened out in romantic episodes which provide a refreshing insight into the adventurous spirit of youth.

Peggy Ann Garner will possibly create many new admirers by her rôle, which provides good opportunities for her ability. Allyn Joslyn and Sylvia Fields are the bewildered parents.

The Woman in Green
(G.F.D.)

G.F.D. Theatre. 10.30 a.m.
Cast: Basil Rathbone, Nigel Bruce, Hillary Brooke, Paul Cavanagh, and Henry Daniell. Produced and directed by Roy William Neill.

A notorious murder organisation challenges the ingeunity of Sherlock Hodmes in Universal's latest detective-story, "The Woman in Green."

Based on the characters created by Sir Arthur Conan Doyle, the new screen drama, like its predecessors, stars Basil Rathbone and Nigel Bruce, in the roles of the detective and his talkative assistant.

London is the locale of the mystery, which begins with a series of crimes. Holmes is asked to help the police after a woman's amputated thumb is discovered among the possessions of a wealthy murder victim. Deductions lead to the discovery of a blackmail ring functioning under the leadership of a well-known criminal. Moriarity, Henry Daniell plays the syndicate chief, and associated with him is a woman hypnotist played by Hillary Brooke.

Bertram Millhauser wrote the screen play, and the picture was produced and directed by Roy William Neill.

G.F.D. release date, August 20.

The Real Glory
(New Realm)

G.F. Private Theatre. 2.30 p.m.
Cast: Gary Cooper, Andrea Leeds, David Niven, Reginald Owen, Broderick Crawford, Kay Johnson, Russell Hicks. Length 8,650 ft.

Samuel Goldwyn's "The Real Glory" might be described as a dramatic study in character-building; not, however, the character of an individual, but the character of a people.

In 1907 the American Military Command decided to withdraw its troops from one of the small Philippine islands, Fort Mysang, with the full knowledge that the demoralised Christian natives would by themselves be unable to' stand up to the savage Moros, a fierce, raiding jungle people. Half a dozen officers were commissioned to train a native army.

The Moros prepare for a fanatical holy war, and as the Americans leave the island claim their first victim.

On the day that most of Canavan's requisitioned supplies come from Manila by ship again the Moros strike, and tragedy overtakes the little group.

When a drought causes cholera to spread, the decision is taken to send a small expedition into the hills to dynamite the dam. The expedition is ambushed. Canavan (Gary Cooper) reaches his friend just in time.

Wednesday

Captain Eddie
(20th-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Fred MacMurray, Lynn Bari, Charles Bickford, Mary Phillips, Lloyd Nolan, Thomas Mitchell and Darryl Hickman. **Director:** Lloyd Bacon.

This Winfield Sheehan production tells the romantic story of the air-ace, Capt. Eddie Rickenbacker and his Pacific flight.

Fred MacMurray plays the title rôle and is said to be outstanding in the many gripping episodes which are features of Rickenbacker's career on the motor-racing track and as an airman.

The story covers Rickenbacker's boyhood and the rescue from the Pacific of he and his companions weeks after they had been presumed dead.

Lynn Bari plays opposite Fred MacMurray and gives a fine performance.

One Against Seven
(Columbia)

Studio One. 10.45 a.m.
Cast: Paul Muni, Marguerite Chapman, Larry Parks, Philip Van Zandt, George Macready, Roman Bohnen, Harro Meller, Erik Rolf, Rudolph Anders and Ian Wolfe. **Director:** Zolton Korda.

Paul Muni enhances his reputation for acting in this modern adventure.

It is a story of one man's fight against seven adversaries. The high spot of the film takes place when Muni is trapped for days in a cellar with his treacherous opponents.

Supporting the star, Marguerite Chapman, the only woman in the cast, provides a good portrayal as his aide.

Thursday

Escape in the Fog
(Columbia)

Studio One. 10.45 a.m.
Cast: Nina Foch, William Wright, Otto Kruger, Konstantin Shayne, Ivan Triesault and Ernie Adams. **Director:** Oscar Boetticher.

Set in the mist-shrouded purlieus of San Francisco Harbour, this is a story of evil figures in a strange conspiracy to make a woman's dream of death come true.

Nina Foch, a navy nurse, finds herself confused when she dreams of a murder before it has taken place and then meets and falls in love with the "victim," knowing that if her nightmare comes true he is doomed to die.

Friday

Passport to Suez
(Columbia)

Studio One. 10.45 a.m.
Cast: Warren William, Ann Savage, Eric Blore, Robert Stanford, Sheldon Leonard, Lloyd Bridge and Gavin Muir. **Director:** Andre de Toth.

Warren William resumes the character of The Lone Wolf in this tale of espionage set in modern Egypt.

Michael Lanyard, The Lone Wolf, begins this adventure in the Yankee Inn, Alexandria. After making his will in favour of his manservant (Eric Blore) he finds himself caught up in one exciting situation after another, including an interview during which he gets instructions. He is then beset by a succession of situations.

Andre de Toth, who directed, has made the most of every incident, at the same time not neglecting the comedy angles provided by Blore.

U.A. SHOWS THREE AT ONCE

Three major productions released through United Artists are playing simultaneously in the West End.

At the London Pavilion the Two Cities film "The Way to the Stars" is playing to capacity business.

At the Odeon, Leicester Square, Selznick International's "I'll Be Seeing You" is notable because the grosses of the second week-end excelled the high-level recorded on the opening days.

Now at the Tivoli is Bing Crosby Productions' initial picture, "A Man Called Sullivan."

Old Timers See "Sweetheart" Premiere

Presentation Plus Showmanship

A large audience attended the gala presentation of Gainsborough's "I'll Be Your Sweetheart," at the Gaumont, Haymarket, on Monday of last week. Music hall stars of the past were introduced by Associate Producer Louis Levy from the stage before the programme began.

Harry Fryer's orchestra played the tunes made famous by the stars as each stepped on the stage. Kate Carney, Vesta Victoria, 93 year old Charles Coburn, Alice Lemar, Lillie Lassah and Bransby Williams appeared in turn with Margaret Lockwood and Michael Rennie, stars of the film.

After the showing of "I'll Be Your Sweetheart" Gainsborough, G.F.D. and Gaumont British entertained a party at the Hungaria.

A touch of showmanship provided a barrel organ outside the kinema.

Among those present were Maurice Ostrer, Mark Ostrer, Leslie Farrow, Frank Ditcham, Victor Finney, Patricia Roc, Val Guest (director), R. J. Minney, Bernard Knowles, Godfrey Lewis and Dennis Price.

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LONDON AND PROVINCIAL TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	C
			LONDON			
Tues., July 17	2.30 p.m.	G.B. Theatre	The Real Glory	New Realm	—	
,, ,, 17	2.30 p.m.	G.B. Theatre	After You Mr. Dickens	New Realm	—	
,, ,, 17	10.30 a.m.	Private Theatre	The Cross-Eyed Bull	United Artists	—	
,, ,, 17	10.30 a.m. & 2.30 p.m.	Century Theatre	Junior Miss	20th Century-Fox	Peggy Ann Garner	—
,, ,, 17	10.30 a.m.	Private Theatre	Woman in Green	G.F.D.	—	—
,, ,, 17	10.30 a.m.	Private Theatre	Synco Smooth Swing	G.F.D.	—	—
,, ,, 17	10.45 a.m.	Studio One	One Against Seven	Columbia	Paul Muni	A
Wed., ,, 18	10.30 a.m. & 2.30 p.m.	Century Theatre	Captain Eddie	20th Century-Fox	Fred MacMurray	
,, ,, 18	10.30 a.m. & 2.30 p.m.	Own Theatre	The Firefly	M-G-M	—	—
,, ,, 18	10.45 a.m.	Studio One	Escape in the Fog	Columbia	Nina Foch	A
Thur., ,, 19	10.45 a.m.	Studio One	Passport to Suez	Columbia	Warren Williams	A
			BIRMINGHAM.			
Tues., July 17	10.30 a.m.	Futurist	I Didn't Do It	Columbia	George Formby	A
,, ,, 17	10.30 a.m.	Scala	Woman in Green	G.F.D.	—	—
,, ,, 17	10.30 a.m.	Scala	Song of the Sarong	G.F.D.	Nancy Kelly	
Wed., ,, 18	10.30 a.m.	Scala	Men of the Deep	Columbia	Chester Morris	A
Fri., ,, 20	10.30 a.m.	Scala	One Against Seven	Columbia	Paul Muni	A
			CARDIFF.			
Tues., July 17	10.45 a.m.	Odeon	Johnny Frenchman	Ealing	Francoise Rosay	—
,, ,, 17	10.30 a.m.	Capitol	It's a Pleasure	RKO-Radio	Sonja Henie	A
,, ,, 17	10.45 a.m.	Park Hall	Men of the Deep	Columbia	Chester Morris	
,, ,, 17	10.45 a.m.	Olympia	The Hidden Eye	M-G-M	Edward Arnold	A
Wed., ,, 18	10.45 a.m.	Park Hall	One Against Seven	Columbia	Paul Muni	A
Fri., ,, 20	10.45 a.m.	Park Hall	Escape in the Fog	Columbia	Nina Foch	A
			GLASGOW.			
Wed., ,, 18	10.45 a.m.	La Scala	One Against Seven	Columbia	Paul Muni	A
Thur., July 19	10.30 a.m.	Savoy	Johnny Frenchman	Ealing	Francoise Rosay	
,, ,, 19	11 a.m.	Playhouse	Escape in the Fog	Columbia	Nina Foch	A
Fri., ,, 20	11 a.m.	Playhouse	Fortune Hunter	Columbia	—	U
			LEEDS.			
Tues., July 17	10.45 a.m.	Tower	A Guy, A Gal, A Pal	Columbia	Ross Hunter	A
Wed., ,, 18	10.45 a.m.	Tower	Men of the Deep	Columbia	Chester Morris	A
Thurs. ,, 19	10.45 a.m.	Tower	One Against Seven	Columbia	Paul Muni	A
Fri., ,, 20	10.45 a.m.	Tower	Escape in the Fog	Columbia	Nina Foch	A
			LIVERPOOL.			
Wed., ,, 18	10.45 a.m.	Scala	One Against Seven	Columbia	Paul Muni	A
Thurs., ,, 19	10.45 a.m.	Scala	Escape in the Fog	Columbia	Nina Foch	A
,, ,, 19	11 a.m.	Own Theatre	Nob Hill	20th Century-Fox	George Raft	A
Fri., ,, 20	10.30 a.m.	Futurist	Johnny Frenchman	Ealing	Francoise Rosay	—
			MANCHESTER.			
Tues., July 17	10.45 a.m.	Gaiety	I Didn't Do It	Columbia	George Formby	A
,, ,, 17	10.45 a.m.	Gaumont	Nob Hill	20th Century-Fox	George Raft	A
,, ,, 17	10.45 a.m.	New Oxford	I'll Be Your Sweetheart	G.F.D.	Margaret Lockwood	A
Wed., ,, 18	10.30 a.m.	Gaumont	Johnny Frenchman	Ealing	Francoise Rosay	—
,, ,, 18	10.45 a.m.	Gaiety	The Hidden Eye	M-G-M	Edward Arnold	—
Thurs., ,, 19	10.45 a.m.	Gaiety	One Against Seven	Columbia	Paul Muni	A
Fri., ,, 20	10.45 a.m.	Gaiety	Escape in the Fog	Columbia	Nina Foch	A
			NEWCASTLE.			
Tues., July 17	10.30 a.m.	Stoll	Johnny Frenchman	Ealing	Francoise Rosay	—
,, ,, 17	10.30 a.m.	Essoldo	29, Acacia Avenus	Columbia	Gordon Harker	A
Wed., ,, 18	10.30 a.m.	Essoldo	I Didn't Do It	Columbia	George Formby	A
,, ,, 18	10.45 a.m.	Haymarket	The Hidden Eye	M-G-M	Edward Arnold	—
,, ,, 18	10.30 a.m.	Grainger	Hara Kiri	Renown	Charles Boyer	—
Thurs., ,, 19	10.45 a.m.	Essoldo	One Against Seven	Columbia	Paul Muni	A
Fri., ,, 20	10.45 a.m.	Essoldo	Escape in the Fog	Columbia	Nina Foch	A
,, ,, 20	10.30 a.m.	Grainger	The Gaunt Stranger	Renown	Alexander Knox	—
			NOTTINGHAM.			
Tues., July 17	10.30 a.m.	Carlton	The Hidden Eye	M-G-M	Edward Arnold	—
			SHEFFIELD.			
Tues., July 17	10.30 a.m.	Union St. P.P.	A Bell for Adano	20th Century-Fox	John Hodiak	A
Wed., ,, 18	10.45 a.m.	Union St. P.P.	I Didn't Do It	Columbia	George Formby	A
Thur., ,, 19	10.30 a.m.	Hippodrome	The Hidden Eye	M-G-M	Edward Arnold	—
,, ,, 19	10.45 a.m.	Union St. P.P.	Passport to Suez	Columbia	Warren William	A
Fri. ,, 20	10.45 a.m.	Union St. P.P.	Fortune Hunter	Columbia	—	U

Fireworks in Sheffield Kinema

At Sheffield Juvenile Court three boys were each fined 10s. and 5s. costs for attempting to cause annoyance by throwing a firework in the Park Cinema.

Sgt. F. Sharpe said an attendant saw an arm raised in the stalls and a firework was thrown near a young woman. The manager had had quite a lot of trouble with fireworks.

Lancs Trade Members Are Married

Two trade members in Wallasey, William Henry Carr, of Ainsdale Road, Waterloo, and Mary Kathleen Garvey, were married at Wallasey last week.

BACK TO STUDIO

Gerry Blake, who left the production side on the outbreak of war to become a manager, is returning to the studio as a director for Verity Films.

Gerry has been connected with the film industry since 1910, and has a wide experience on all sides; his past activities include acting, stock manufacture, producing, editing, and directing. Readers will no doubt remember seeing many of his publicity efforts during the war years.

During the four valuable years he was with Odeon Gerry figured prominently in the KINE. "Showmanship in War Time" pages. His most recent post was at the Odeon, Uxbridge.

Scottish Kine. Profits

Revenue of Caledonian Associated Cinemas for the year to March 31 last fell from £80,526 to £73,334. Taxation declined from £63,066 to £54,885, leaving the net profit of £16,801. Dividend is maintained at 8 per cent., leaving £22,058 to go forward, compared with £19,983 brought in.

Elite Picture Palace (Wimbledon), profits for 1944 were just £1 lower at £952. Ordinary and deferred dividends are maintained at 8 per cent., and the carry-forward is raised from £320 to £324.

Herbert Morton, proprietor of a Cumnock picture house, was fined £5 when, at Ayr Sheriff Court, he admitted selling silk stockings in the kinema without the appropriate number of coupons being surrendered.

NEWSREEL EDITORS WILL VISIT EUROPE

"KINE" New York Cable

American newsreel editors are expected to arrive in Europe before the end of the month as the guests of SHAEF. They will complete a similar tour to that organised for the fifteen feature producers who visited this country last month.

The editors are: Michael Clofine, News of the Day; A. J. Richard, Paramount; Thomas Mead, Universal; Walter Ament, RKO Pathe; and Edmund Reek, Twentieth-Movietone.

They are going later to the Pacific under the auspices of the U.S. Navy.

SITUATIONS VACANT

MA GER-CUSTODIAN WANTED FOR NATURAL SHOWPLACE IN SOUT -EAST COASTAL RESORT; MUST BE PREPARED TO UNDERTAKE ADVERTISING, SUPERVISION, AND TO ACT AS HEAD GUIDE; ABILITY TO ADDRESS SMALL PARTIES ESSENTIAL; PERMANENT POSITION TO INTELLIGENT AND RESPONSIBLE MAN; SOME WORK COULD BE FOUND FOR WIFE IF REQUIRED; LIVING ACCOMMODATION PROVIDED.—FULL DETAILS, SALARY REQUIRED, ETC., FIRST LETTER, TO X., BOX 839, KINEMATOGRAPH WEEKLY.

THE Granada Theatres, Ltd., require experienced Relief and Assistant Managers for large modern kinemas in London and suburbs; good salary and conditions.—Write, giving details of age, experience, etc., to the Personnel Director, 36, Golden Square, W.1.

CHIEF OPERATOR required, East Coast town; accommodation available; state age, experience and wages required.—O., Box 830, Kinematograph Weekly.

MANAGER-OPERATOR who possesses initiative required for small kinema on South Coast.—State references, experience and salary required, A., Box 842, Kinematograph Weekly.

WANTED immediately, Chief Operators for kinemas in the Portsmouth and Southampton areas; state experience; salary £6 per week to suitable applicant. –E., Box 796, Kinematograph Weekly.

WANTED, Chief Operator and Second Operator for independent kinema in North London. Good wages. Permanent situation. Must have good reference.—T., Box 810, Kinematograph Weekly.

EXPERIENCED ASSISTANT PROJECTIONIST wanted (male or female); Lancashire town; salary £4 10s.; no Sundays.—Apply Macnaghten Vaudeville Circuit, Ltd., 27, York Street, Sheffield 1.

WANTED immediately, Chief Operator or Second capable of taking charge; W.E., Gaumont, Kalee. — Manager, Majestic, Southbank, Middlesbrough.

MIDLANDS. — Wanted, Operator; house accommodation; state experience and wages; independent hall.—U., Box 836, Kinematograph Weekly.

SECRETARY required for Manager, super kinema, Kettering, Northants; previous experience preferred.—Write, giving full details, to T., Box 835, Kinematograph Weekly.

WANTED, Operator; comfortable situation; evenings only and one matinée.—Particulars, Regent Picture House, Highbridge.

ORGANIST required for London kinema; state age, experience and salary.—N., Box 829, Kinematograph Weekly.

RKO-RADIO PICTURES, LTD.—The Departm ts which up to now have been evacuate t Boreham Wood will shortly be retu g to their offices in Dean Street. consequence, there will be vacancie in the following Departments; ACCOUNTS; CONTRACTS; STATISTICAL.—Write in first instance to the Manager of the Department applicab to your experience, at Imperial Studios, Boreham Wood, Herts, when ap intments for interview will be arrange at 2-3-4, Dean Street, W.1.

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ALFRED FRANCIS CHAPPELL, expert advertising and booking manager, stage and screen, at liberty after three years from Forum (1,600 capacity), Coventry, through return of pre-war manager from Forces; over 30 years' experience.—79, Pershore Road, Edgbaston, Birmingham.

MANAGER OF NORTHERN VARIETY THEATRE AVAILABLE IN AUGUST FOR RESIDENT MANAGERIAL POSITION; THEATRE, KINEMA OR FIRST-CLASS BALLROOM; MIDLANDS PREFERRED; HOLD ANY LICENCE; GOOD CREDENTIALS.—WRITE, Z., BOX 841, KINEMATOGRAPH WEEKLY.

EXPERIENCED Manager will shortly be available for similar position; Midlands preferred; only first-class offers entertained; accommodation must be arranged.—Please write details to V., Box 837, Kinematograph Weekly.

MANAGER seeks immediate engagement; long experience, administrative and technical; 45.—A. Long, 20, Kimberley Drive, Sidcup, Kent.

MANAGER-OPERATOR (vacant) requires position, small kinema, anywhere; 25 years' experience; good electrician.—Reasonable offers to 129, Cheapside, Birmingham, 12.

CHIEF Projectionist requires change to Birmingham or Midland kinema from London 3,500-seater; moderate salary to permanent position, 20 years' experience, W.E., R.C.A.; fully competent and qualified projectionist.—W., Box 838, Kinematograph Weekly.

CAPABLE gentleman; 35 years' London and provincial kinema experience; construction, equipment, exhibitor, owner, manager, engineer; keen showman and disciplinarian; open to offers.—Y., Box 840, Kinematograph Weekly.

MAINTENANCE ENGINEER, electrical and mechanical, requires per. sit.; 25 years' experience in all kinds of electrical and mechanical equipment of kinemas; excellent refs.—Apply, F., Box 822, Kinematograph Weekly.

KINEMAS FOR SALE

RUSSELL & CO.,
48, Dover Street, W.1.
REGent 3006/7.
NOT PREVIOUSLY OFFERED FOR SALE.

LANCASHIRE. — 1,450-seater, in the centre of one of the largest industrial cities. Modern equipment. Freehold. Ref. 1195.

WEST COUNTRY.—550-seater, in good industrial town. Net takings over £90 per week. Price £16,000. Ref. 1193.

LANCASHIRE.—Situated in one of the best cities; seating 1,000. Net receipts over £1,300 p.a. Price £11,000 Leasehold, with option to purchase Freehold. Ref. 1197.

WEST COUNTRY.—Seating 450; net takings over £160 per week. Exceptional opportunity. Ref. 1193a.

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TIP-UP Seats reconditioned and recovered, made like new.—R. Bovilsky, 34, Batson Street, Glasgow, S.2.

**GEORGE PALMER,
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796).**

STILL HAS LARGE
STOCKS OF
EVERYTHING FOR
THE CINEMA.
INCLUDING:—
CARBONS,
PROJECTORS,
ARC LAMPS,
SPOOLS,
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MIRRORS,
LENSES,
CONDENSERS,
SPOTLIGHTS,
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SPRAYING ESSENCE,
ASBESTOS BLANKETS
IN METAL CONTAINERS,
AND ENDLESS SPARES!
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FOR SALE AND WANTED

ABOUT 200 sprung edge Seats, backs and standards, interior counterweights, very modern; also pair Kalee 8 M.L. Arcs.—Apply, Harper, 24, Holborn, E.C.1. Holborn 5144.

FOR sale, two S.B. Simplex Machines, complete with spool boxes and stands, also one spare mechanism; good order; reasonable offer accepted. Wanted, small Tables and Chairs suitable for café; also Lighting Chandeliers for ballroom.—X., Box 814, Kinematograph Weekly.

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WANTED, 16-mm. Projectors with Sound Equipment; must be in good order.—C., Box 819, Kinematograph Weekly.

AMAZING Value! Pre-war Pye Invicta Chassis, 4 valve, 4 wave, A.C.-D.C. 200/250; excellent condition; little used—£20; also Broadwood Pianola, 65-note, Rosewood frame, upright grand, 250 rolls approx; outstanding instrument—£90.—Offers, D., Box 820, Kinematograph Weekly.

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CONTINENTAL CARS, LTD., Chobham, nr. Woking, Surrey, contractors to the Film Industry. Any make, year type or nationality of motor vehicle supplied, sale or hire. — Tel. Chobham Woking 131.

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

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July 12, 1945

LONDON AND PROVINCIAL TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
			LONDON			
Tues., July 17	2.30 p.m.	G.B. Theatre	The Real Glory	New Realm	——	–
,, ,, 17	2.30 p.m.	G.B. Theatre	After You Mr. Dickens	New Realm	——	–
,, ,, 17	10.30 a.m.	Private Theatre	The Cross-Eyed Bull	United Artists	——	–
,, ,, 17	10.30 a.m. & 2.30 p.m.	Century Theatre	Junior Miss	20th Century-Fox	Peggy Ann Garner	—
,, ,, 17	10.30 a.m	Private Theatre	Woman in Green	G.F.D.	——	–
,, ,, 17	10.30 a.m.	Private Theatre	Synco Smooth Swing	G.F.D.	——	—
Wed., ,, 18	10.45 a.m.	Studio One	One Against Seven	Columbia	Paul Muni	A
,, ,, 18	10.30 a.m. & 2.30 p.m.	Century Theatre	Captain Eddie	20th Century-Fox	Fred MacMurray	—
,, ,, 18	10.30 a.m. & 2.30 p.m.	Own Theatre	The Firefly	M-G-M	——	—
Thur., ,, 19	10.45 a.m.	Studio One	Escape in the Fog	Columbia	Nina Foch	A
Fri., ,, 20	10.45 a.m.	Studio One	Passport to Suez	Columbia	Warren Williams	A
			BIRMINGHAM.			
Tues., July 17	10.30 a.m.	Futurist	I Didn't Do It	Columbia	George Formby	A
,, ,, 17	10.30 a.m.	Scala	Woman in Green	G.F.D.	——	—
,, ,, 17	10.30 a.m.	Scala	Song of the Sarong	G.F.D.	Nancy Kelly	—
Wed., ,, 18	10.30 a.m.	Scala	Men of the Deep	Columbia	Chester Morris	A
Fri., ,, 20	10.30 a.m.	Scala	One Against Seven	Columbia	Paul Muni	A
			CARDIFF.			
Tues., July 17	10.45 a.m.	Odeon	Johnny Frenchman	Ealing	Francoise Rosay	—
,, ,, 17	10.30 a.m.	Capitol	It's a Pleasure	RKO-Radio	Sonja Henie	A
,, ,, 17	10.45 a.m.	Park Hall	Men of the Deep	Columbia	Chester Morris	—
,, ,, 17	10.45 a.m.	Olympia	The Hidden Eye	M-G-M	Edward Arnold	A
Wed., ,, 18	10.45 a.m.	Park Hall	One Against Seven	Columbia	Paul Muni	A
Fri., ,, 20	10.45 a.m.	Park Hall	Escape in the Fog	Columbia	Nina Foch	A
			GLASGOW.			
Wed., ,, 18	10.45 a.m.	La Scala	One Against Seven	Columbia	Paul Muni	A
Thur., July 19	10.30 a.m.	Savoy	Johnny Frenchman	Ealing	Francoise Rosay	—
,, ,, 19	11 a.m.	Playhouse	Escape in the Fog	Columbia	Nina Foch	A
Fri., ,, 20	11 a.m.	Playhouse	Fortune Hunter	Columbia	——	U
			LEEDS.			
Tues., July 17	10.45 a.m.	Tower	A Guy, A Gal, A Pal	Columbia	Ross Hunter	A
Wed., ,, 18	10.45 a.m.	Tower	Men of the Deep	Columbia	Chester Morris	A
Thurs. ,, 19	10.45 a.m.	Tower	One Against Seven	Columbia	Paul Muni	A
Fri., ,, 20	10.45 a.m.	Tower	Escape in the Fog	Columbia	Nina Foch	A
			LIVERPOOL.			
Wed., ,, 18	10.45 a.m.	Scala	One Against Seven	Columbia	Paul Muni	A
Thurs., ,, 19	10.45 a.m.	Scala	Escape in the Fog	Columbia	Nina Foch	A
,, ,, 19	11 a.m.	Own Theatre	Nob Hill	20th Century-Fox	George Raft	A
Fri., ,, 20	10.30 a.m.	Futurist	Johnny Frenchman	Ealing	Francoise Rosay	—
			MANCHESTER.			
Tues., July 17	10.45 a.m.	Gaiety	I Didn't Do It	Columbia	George Formby	A
,, ,, 17	10.45 a.m.	Gaumont	Nob Hill	20th Century-Fox	George Raft	A
,, ,, 17	10.45 a.m.	New Oxford	I'll Be Your Sweetheart	G.F.D.	Margaret Lockwood	A
Wed., ,, 18	10.30 a.m.	Gaumont	Johnny Frenchman	Ealing	Francoise Rosay	—
,, ,, 18	10.45 a.m.	Gaiety	The Hidden Eye	M-G-M	Edward Arnold	—
Thurs., ,, 19	10.45 a.m.	Gaiety	One Against Seven	Columbia	Paul Muni	A
Fri., ,, 20	10.45 a.m.	Gaiety	Escape in the Fog	Columbia	Nina Foch	A
			NEWCASTLE.			
Tues., July 17	10.30 a.m.	Stoll	Johnny Frenchman	Ealing	Francoise Rosay	—
,, ,, 17	10.30 a.m.	Essoldo	29, Acacia Avenue	Columbia	Gordon Harker	A
Wed., ,, 18	10.30 a.m.	Essoldo	I Didn't Do It	Columbia	George Formby	A
,, ,, 18	10.45 a.m.	Haymarket	The Hidden Eye	M-G-M	Edward Arnold	—
,, ,, 18	10.30 a.m.	Grainger	Hara Kiri	Renown	Charles Boyer	—
Thurs., ,, 19	10.45 a.m.	Essoldo	One Against Seven	Columbia	Paul Muni	A
Fri., ,, 20	10.45 a.m.	Essoldo	Escape in the Fog	Columbia	Nina Foch	A
,, ,, 20	10.30 a.m.	Grainger	The Gaunt Stranger	Renown	Alexander Knox	—
			NOTTINGHAM.			
Tues., July 17	10.30 a.m.	Carlton	The Hidden Eye	M-G-M	Edward Arnold	—
			SHEFFIELD.			
Tues., July 17	10.30 a.m.	Union St. P.P.	A Bell for Adano	20th Century-Fox	John Hodiak	A
Wed., ,, 18	10.45 a.m.	Union St. P.P.	I Didn't Do It	Columbia	George Formby	A
Thur., ,, 19	10.30 a.m.	Hippodrome	The Hidden Eye	M-G-M	Edward Arnold	—
,, ,, 19	10.45 a.m.	Union St. P.P.	Passport to Suez	Columbia	Warren William	A
Fri. ,, 20	10.45 a.m.	Union St. P.P.	Fortune Hunter	Columbia	——	U

Fireworks in Sheffield Kinema

At Sheffield Juvenile Court three boys were each fined 10s. and 5s. costs for attempting to cause annoyance by throwing a firework in the Park Cinema.

Sgt. F. Sharpe said an attendant saw an arm raised in the stalls and a firework was thrown near a young woman. The manager had had quite a lot of trouble with fireworks.

Lancs Trade Members Are Married

Two trade members in Wallasey, William Henry Carr, of Ainsdale Road, Waterloo, and Mary Kathleen Garvey, were married at Wallasey last week.

BACK TO STUDIO

Gerry Blake, who left the production side on the outbreak of war to become a manager, is returning to the studio as a director for Verity Films.

Gerry has been connected with the film industry since 1910, and has a wide experience on all sides; his past activities include acting, stock manufacture, producing, editing, and directing. Readers will no doubt remember seeing many of his publicity efforts during the war years.

During the four valuable years he was with Odeon Gerry figured prominently in the KINE. "Showmanship in War Time" pages. His most recent post was at the Odeon, Uxbridge.

Scottish Kine. Profits

Revenue of Caledonian Associated Cinemas for the year to March 31 last fell from £80,526 to £73,334. Taxation declined from £63,066 to £54,885, leaving the net profit of £16,801. Dividend is maintained at 8 per cent., leaving £22,058 to go forward, compared with £19,983 brought in.

Elite Picture Palace (Wimbledon), profits for 1944 were just £1 lower at £952. Ordinary and deferred dividends are maintained at 8 per cent., and the carry-forward is raised from £320 to £324.

Herbert Morton, proprietor of a Cumnock picture house, was fined £5 when, at Ayr Sheriff Court, he admitted selling silk stockings in the kinema without the appropriate number of coupons being surrendered.

NEWSREEL EDITORS WILL VISIT EUROPE

"KINE" New York Cable

American newsreel editors are expected to arrive in Europe before the end of the month as the guests of SHAEF. They will complete a similar tour to that organised for the fifteen feature producers who visited this country last month.

The editors are: Michael Clofine, News of the Day; A. J. Richard, Paramount; Thomas Mead, Universal; Walter Ament, RKO Pathe; and Edmund Reek, Twentieth-Movietone.

They are going later to the Pacific under the auspices of the U.S. Navy.

SITUATIONS VACANT

MANAGER - CUSTODIAN WANTED FOR NATURAL SHOWPLACE IN SOUTH-EAST COASTAL RESORT; MUST BE PREPARED TO UNDERTAKE ADVERTISING, SUPERVISION, AND TO ACT AS HEAD GUIDE; ABILITY TO ADDRESS SMALL PARTIES ESSENTIAL; PERMANENT POSITION TO INTELLIGENT AND RESPONSIBLE MAN; SOME WORK COULD BE FOUND FOR WIFE IF REQUIRED; LIVING ACCOMMODATION PROVIDED.—FULL DETAILS, SALARY REQUIRED, ETC., FIRST LETTER, TO X., BOX 839, KINEMATOGRAPH WEEKLY.

THE Granada Theatres, Ltd., require experienced Relief and Assistant Managers for large modern kinemas in London and suburbs; good salary and conditions.—Write, giving details of age, experience, etc., to the Personnel Director, 36, Golden Square, W.1.

CHIEF OPERATOR required, East Coast town; accommodation available; state age, experience and wages required.—O., Box 830, Kinematograph Weekly.

MANAGER-OPERATOR who possesses initiative required for small kinema on South Coast.—State references, experience and salary required, A., Box 842, Kinematograph Weekly.

WANTED immediately, Chief Operators for kinemas in the Portsmouth and Southampton areas; state experience; salary £6 per week to suitable applicant. -E., Box 796, Kinematograph Weekly.

WANTED, Chief Operator and Second Operator for independent kinema in North London. Good wages. Permanent situation. Must have good reference.—T., Box 810, Kinematograph Weekly.

EXPERIENCED ASSISTANT PROJECTIONIST wanted (male or female); Lancashire town; salary £4 10s.; no Sundays.—Apply Macnaghten Vaudeville Circuit, Ltd., 27, York Street, Sheffield 1.

WANTED immediately, Chief Operator or Second capable of taking charge; W.E., Gaumont, Kalee. — Manager, Majestic, Southbank, Middlesbrough.

MIDLANDS. — Wanted, Operator; house accommodation; state experience and wages; independent hall.—U., Box 836, Kinematograph Weekly.

SECRETARY required for Manager, super kinema, Kettering, Northants; previous experience preferred.—Write, giving full details, to T., Box 835, Kinematograph Weekly.

WANTED, Operator; comfortable situation; evenings only and one matinée.- Particulars, Regent Picture House, Highbridge.

ORGANIST required for London kinema; state age, experience and salary.—N., Box 829, Kinematograph Weekly.

RKO-RADIO PICTURES, LTD.—The Departments which up to now have been evacuated at Boreham Wood will shortly be returning to their offices in Dean Street. In consequence, there will be vacancies in the following Departments: ACCOUNTS; CONTRACTS; STATISTICAL.—Write in first instance to the Manager of the Department applicable to your experience, at Imperial Studios, Boreham Wood, Herts, when appointments for interview will be arranged at 2-3-4, Dean Street, W.1.

SITUATIONS WANTED

SUCCESSFUL BOOKING MANAGER AND SUPERVISOR, AT PRESENT IN INDUSTRIAL NORTH, WOULD LIKE CHANGE; WELL KNOWN TO LONDON OFFICES OF MAJOR RENTERS; EXPERIENCED IN THE BUSINESS FROM A TO Z, INCLUDING VARIETY AND KINE.-VARIETY; WOULD LIKE POSITION IN THE SOUTH OR SOUTH-WEST; INQUIRIES INVITED.—A., BOX 817, KINEMATOGRAPH WEEKLY.

TYPEWRITING.—Work of all kinds undertaken. Shorthand notes taken by appointment.—A. R. Woolsey, 43, Grand Drive, Raynes Park, S.W.20.

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URGENTLY REQUIRE

CINEMAS

Within a radius of 50 miles from London, with capacities from 750 upwards and preferably Freehold

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Owners, Solicitors or others interested are invited to forward full particulars which will be treated in strict confidence, when suitable properties will be inspected immediately

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Paramount Pictures
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IT'S THE BEST SHOW IN TOWN!
Paramount Pictures

Paramount

proudly presents a picture that brilliantly enhances the Paramount reputation for leadership in the field of comedy-romance... Bringing to today's fun-seeking audiences the first great comedy performance of one of the screen's brightest stars!

Joan Fontaine
George Brent

IN

HAL WALLIS'
PRODUCTION

"The Affairs Of Susan"

WITH **DENNIS O'KEEFE**
DON DeFORE · Rita Johnson · Walter Abel
Directed by
WILLIAM A. SEITER

SCREEN PLAY BY THOMAS MONROE, LASZLO GOROG and RICHARD FLOURNOY
ORIGINAL STORY BY THOMAS MONROE and LASZLO GOROG
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Architectural Editor: George Coles, F.R.I.B.A.

VOL. XI JULY 12, 1945 No. 120

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Observations

WITH an exuberance hardly to be appreciated in this country certain enthusiasts in America are setting to work to produce theatres on the prefabricated system, so that wherever a community of prefabricated houses grows up there may be within a few weeks a kinema to provide entertainment.

Slower-moving minds in this country, recognising how licensing authorities, county architects and surveyors and other officials are apt to frown upon building plans which do not conform to their regulations, or which because of their appearance constitute an offence to the æsthetic eye, will be less enthusiastic.

One asks one's self if our American cousins' quickly erected theatres are looked upon as temporary erections, as we regard prefabricated dwelling-houses, or if they are to remain for at least as long a period as our more solid constructions of steel and concrete. Fashions in building change rapidly in America, and it may be that a proprietor who has become tired of the appearance of his prefabricated kinema may after a few years order another "package" and loosen the nuts of his old one—and lo! here is a theatre up-to-date and quickly attracting an otherwise jaded patronage.

We in this country have had in the past a loud outcry against redundancy. Kinemas erected with as little difficulty as the prefabricated house might arouse the cry again.

Meanwhile we await the quick delivery of timber and metal wherewith to erect the urgently needed dwelling-houses, following which we may see kinema building get into its stride.

THEODOLITE.

ACOUSTICS OF PICTURE THEATRE AUDITORIA

Reasons for Lack of Sound Clarity

By ELLIOTT HAMMETT

WHETHER or not due to deterioration of sound-reproducing apparatus, to screens whose apertures have become partially closed—as described in a recent IDEAL KINEMA article—or to keener perception by the exhibitor of the shortcomings of his kinema, recent weeks have brought a larger number of readers' questions on kinema acoustics than at any time since the introduction of sound into the hitherto "silent" picture house. These questions have been answered as well as circumstances permit; it is obviously impossible to provide an accurate diagnosis of the complaint without a survey of the building; but certain general hints may help to discover why speech or music does not "come over" in certain houses, even where the reproducing apparatus is without any fault whatsoever.

Suitability of Modern Design

The modern fan-shaped theatre is usually free from acoustic trouble, if one excepts an occasional "sound-shadow" under the balcony at the rear of the theatre; but the rectangular auditorium, especially the long, narrow one, is a frequent source of dissatisfaction. Many auditoria of this shape were excellent when silent pictures were the only form of entertainment; the audience was seated in front of the screen, there was no picture distortion, but both these shapes meant trouble with the introduction of sound.

The reason is not far to seek. As pointed out in an admirable shilling booklet published by H.M. Stationery Office ("Sound Insulation and Acoustics," one shilling net), a listener in any building hears sound first by a direct path and subsequently by a series of reflections which usually are not separately distinguishable. These make for reverberations which, if they are not too prolonged so that echo is caused, are not undesirable.

Criss-Cross Reflections

What happens in the deep, narrow rectangular auditorium is that the sound strikes the side walls before it reaches the back of the theatre, is reflected across to the opposite side and back again, making a perfect "cat's cradle" of sound paths which cross and recross and collide with the returning sound path from the back of the theatre. Obviously the patron in such a house hears the sound first by the direct path, and while other sounds are still reaching him by that direct path his ears are assailed by the criss-cross pattern of preceding sounds.

Good and Bad Acoustics

In an article by C. A. Mason and J. Moir on "The Acoustics of Cinema Auditoria" in the *Journal of the I.E.E.*, diagrams were reproduced of the decay of sound in two kinemas in which a single sound had been generated. In the good auditorium the diagram shows by a single peak the dominance of the direct sound with the other peaks at a very low energy level, the whole looking rather like a lighthouse upon a very low, rocky shore. In the bad auditorium four high energy peaks show, with lower irregular peaks continuing beyond. This obviously pointed to ill-construction for acoustics and the need of some from of correction.

Excessive Reverberation

Excess of reverberation is the main complaint from which kinemas suffer, hard, smooth plaster walls causing much of the difficulty. If this is to be cured it means the introduction of absorbent material to take the energy out of sound, but it is obvious that this must be correctly placed if it is to be of practical use.

Some dispersal of sound may be necessary, too, to obtain a smooth decay curve. A serrated ceiling and a "broken" back wall assist in this direction, while heavy curtains or fabrics at the rear of the auditorium will prevent the sound reaching it, only to be flung back at the audience with only a proportion of its original energy decayed. It is usual, too, with the newer kinemas to provide the front of the circle with absorbent material to prevent harsh reflection.

It should be noted, before leaving the subject of acoustics, that various materials have different "absorption co-efficients" at various frequencies. Thus, in the hard group—brick, stone, concrete, etc.—plaster on brick has a co-efficient of .013 at 125 cycles per second, .025 at 500, and .045 at 4,000; while acoustic plaster on solid has an absorption co-efficient of .13, .37 and .58 at the same frequencies. It will be seen thus that an ability to absorb higher frequencies better than lower is a characteristic of plaster, as of most material. Fibreboard tiles provide the chief exception, these having a higher absorption figure at 500 cycles than at the higher and lower frequencies.

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PICTURE-HOUSES OF PREFABRICATED STEEL

Cheap and Speedy of Erection

THEATRES built of prefabricated steel sections supplied to site with nuts and bolts ready for speedy erection are among the plans of a new corporation formed by Charles Skouras, brother of the president of Twentieth Century-Fox Film Corporation, according to a cable to the KINE. from New York.

America expects a great many transfers of whole populations from centres where they have been employed on war potentials to other areas where they will engage in other work. Prefabricated houses will be supplied to those areas, and with them goes the prefabricated theatre.

The output is planned at thousands annually on a stepped-up scale, and when American needs are fulfilled, the possibilities of erecting this type of picture house in other countries is envisaged.

Scale models for theatres having a capacity of from six hundred to three thousand are stated to have been made, and costs will be 60 per cent. less than the normal building.

"Everything will be in the package deal," the promoters say, including all apparatus, theatre seats, projectors and other equipment, "with a television tower atop."

Shipment from the factory will be by truck, train or boat, and the theatre would be ready to operate within three weeks after arrival. Should population shift for any reason, the theatre would be moved to new location merely by the loosening of the nuts and bolts.

The scheme sounds remarkably easy on paper, but there must be more to it than that. Foundations, sanitary engineering, road making, all take time.

Moreover, the resonant properties of sheet steel might be a great drawback in a rainstorm unless heavily lagged insulation material is also part of the package deal.

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EUROPEAN MARKETS FOR KINEMA APPARATUS

U.S. Government Makes Survey

ONE of the accompaniments of a world war of the magnitude of that which has dominated men's thoughts everywhere for the past five years is the almost complete cessation of trade, not only between belligerent nations, but between neutrals — due to lack of transport material as well as to raw materials which can be spared for the war effort.

It is thus easy to understand why export takes such an important place in the minds, not only of makers of various products, but of governments anxious to readjust trade to build up reserves which have been thrown into the cauldron of war and are lost.

Every government has its emissaries watching markets, estimating the needs of other countries, stimulating home production to satisfy those needs, and endeavouring to effect exchanges of raw and manufactured material. The United States of America is foremost in this direction, and has recently published through the Department of Commerce a survey of the needs of Spain, Russia and Turkey, as well as of Gibraltar, in the field of motion picture theatre equipment.

SPAIN

The Department's officer in Madrid prefaces his report with the remark that market prospects have to be viewed in relation to the non-readiness of the Spanish Government to provide dollar credits for payment, these being strictly regulated.

In the projector field it is stated that, except in first-run houses which have fairly new German or Spanish machines, the equipment is anything from five to twenty years old. Of a total of 1,498 theatres given, 711 have Spanish projectors, 433 have German, 185 have American, 97 Dutch and 72 British. The list does not cover every theatre as a total of 2,798 theatres is calculated.

Sound equipment is in similar condition as projectors, needing replacement in most cases. So are arc lamps, the large majority of which are low intensity operating at 20 to 40 amperes and 110-120 voltage. Carbons are 8 and 9 mm. negative and 12 and 13 positive for L.1, and a big market exists.

The report states that there is a good market for projector spares, screens, rewinders, and cabinets, but that prospects are not good for ticket machines, theatre chairs and carpets, due to cheapness of home manufactured material.

Voltage is A.C. 120-125 and 240-250 three-phase and neutral: D.C. 110, 150 and 220. Very little market for conversion equipment.

Air-conditioning is not very widely installed, there being 100 ice-cooled and 15 forced draught fan-cooled. It is thought that all theatres to be rebuilt will instal air-conditioning, but mainly ice or forced draught systems. Regulations require theatres of over [illegible],000 capacity shall be mechanically cooled.

Spain has 13 studios, but equipment is poor both as regards quantity and quality. Demand is limited except for lighting units of 4[illegible]-150 amperages.

The non-theatrical field is not very highly developed.

TURKEY

As in Spain, foreign projectors are German up to about 80 per cent., with the remainder mainly French. They are mostly old, and the opinion is expressed that there is a market for reconditioned projectors here, as the smaller theatres have been in the habit of purchasing machines second-hand from the larger houses.

Sound equipment is also mostly German, 60 per cent. being Klangfilm. Most of it is old and in need of replacement. The comment is made that there is very little competition with America from European manufacturers.

Low-intensity arcs predominate, and are predominantly German—Ernemann, Zeiss and Bauer. As with Spain, it is reported that there is practically no market for screens, ticket machines, rewind equipment, seats and carpets.

Current is 220-380 volts, 3-phase, 50 cycles, except for half of Istanbul, where single-phase 110-volt, 50 cycle, is supplied to about 21 theatres. There is thought to be a fairly large potential market for bulb rectifiers.

Air-conditioning, other than by revolving fans, is non-existent.

No schools are equipped with 16 mm. sound picture apparatus, but about 10 or 12 have film strip projectors in use.

RUSSIA

The entire motion picture industry in Russia being controlled by the Government, prospects of business are difficult to estimate. Projectors in use are largely German, but the beginnings have been made to manufacture projectors in Soviet factories.

Studios number sixteen. Equipment is not in first-class condition and purchase of apparatus may have to be made abroad. Raw stock is also in short supply, and the need to import is evident.

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BUILDING MATERIALS AND COMPONENTS

Ministry of Works' Survey of Situation

In conjunction with the other Government departments concerned, the Ministry of Works recently made a report of the supply position of materials and components normally used in building work.

As a result of this survey the materials and components fall under one of three categories, which are as follows:—

(a) Materials and components which are in production and of which there are stocks in the hands of manufacturers or producers.

(b) Materials and components for which there is adequate manufacturing capacity, labour and materials immediately available to meet all probable demands including orders for stock.

(c) The supply of materials and components in this category is normally sufficient to meet the present immediate demands, but there is no surplus which can be used to build up stocks in the hands of manufacturers, merchants or consumers.

A list of the materials and components divided under the above three categories will be found below.

Categories A and B

As regards materials and components falling within categories A and B, it is the desire of the Government that local authorities, builders, contractors, builders' merchants and other stockists engaged in the building trade should (wherever practicable and where the nature of the commodity makes it suitable for the purpose) place orders now in order to meet their future requirements or for the purpose of increasing their existing stocks to a level which will allow a safe margin for contingencies.

The objects which it is desired to attain by this procedure are as follows:—

(i) Many manufacturers have been engaged wholly or largely on war production in recent years. Orders placed now will assist them to overcome the difficult transition period by enabling them to put their factories to work on known demands.

(ii) A good distribution of materials and components will be ready to meet the rebuilding programme as it gathers momentum during the next few months.

(iii) There will be stocks in the hands of merchants and consumers to meet temporary shortages which may arise until such time as full peace-time conditions prevail.

Category C

As regards the items in category C, it is requested that all persons or firms who are engaged in the building trade should not place orders nor carry stocks, except to the extent which is necessary to meet their present immediate requirements. In the industries concerned there is normally an adequate supply of raw materials and sufficient production capacity available, but production is restricted owing to the shortage of manufacturing labour.

It is anticipated that within the next few months sufficient labour will become available either by release from the Services or by diversion from war production which is no longer required, to enable manufacturers to meet all demands under the building programme. Until that occurs the Government invites the co-operation of builders' merchants and consumers in restricting their demands to the minimum necessary to meet their immediate requirements.

The Ministry of Works intends to publish amendments to the list as the supply position changes.

Present Supply Position

Materials and components which are in production and of which there are stocks in the hands of manufacturers or producers: Asphalt (mastic); bricks (common); clay blocks (hollow) (in South-East, East Midlands and Lancashire only); concrete roofing tiles; fireclay products; saltglazed pipes.

Materials and components for which there is adequate manufacturing capacity, labour and materials immediately available to meet all probable demands, including orders for stock: Barrel bolts; casement fittings; ceiling roses; ceiling blocks; cement; chalk lime; coal bins; cold-water cisterns; concrete products (other than roofing tiles) and artificial stone; conduit switches and boxes; copper sheet; copper tube; fires, electric; foamed slag; glazed tiles (for walls); hat and coat hooks; hinges; hot-water cylinders; immersion heaters; lampholders; lavatory seats (bakelite); plugs (electric); putty; sand and gravel; sanitary earthenware; sinks (metal); sockets (electric); steel (other than steel sheets); switches; switch fuses; taps, stopcocks, ball valves and waste fittings; thermostats; wash boilers (electric); wash boilers (gas); water heaters (electric); water waste preventers (plastic); whiting; windows (metal) and metal doors.

The supply of materials and components in this category is normally sufficient to meet the present immediate demands, but there is no surplus which can be used to build up stocks in the hands of manufacturers, merchants or consumers: Asbestos cement; bricks (facing); cast-iron pipes; composition floor blocks; conduit; cookers (electric); cookers (gas); fires (gas); glass; glazed tiles (for fireplaces); glazing bars; hardboard and insulation board; iron castings; lead sheet and pipe; locks and latches; meters (electric); meters (gas); paint; plaster (hard); plasterboard; roofing felt; slag wool; slates; solid fuel heating and cooking equipment; steel sheets, steel tubes; tiles—(*a*) clay roofing, (*b*) flooring; timber; wallpaper (not in production, due to shortage of paper); water heaters (gas); water waste preventers (metal); wood wool slab.

The Ministry of Supply announces some easing of the licensing procedure with regard to copper, nickel and zinc.

In the case of service and home civil orders it is no longer necessary to submit schedules of orders to cover applications for licences for copper, zinc and nickel.

Instead, each application must be accompanied by signed statements certifying the need of material to cover orders.

In the case of export orders, there is no change in the existing procedure.

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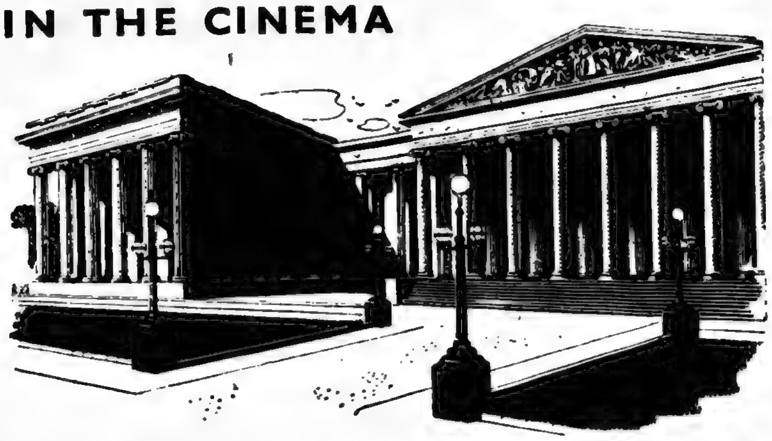

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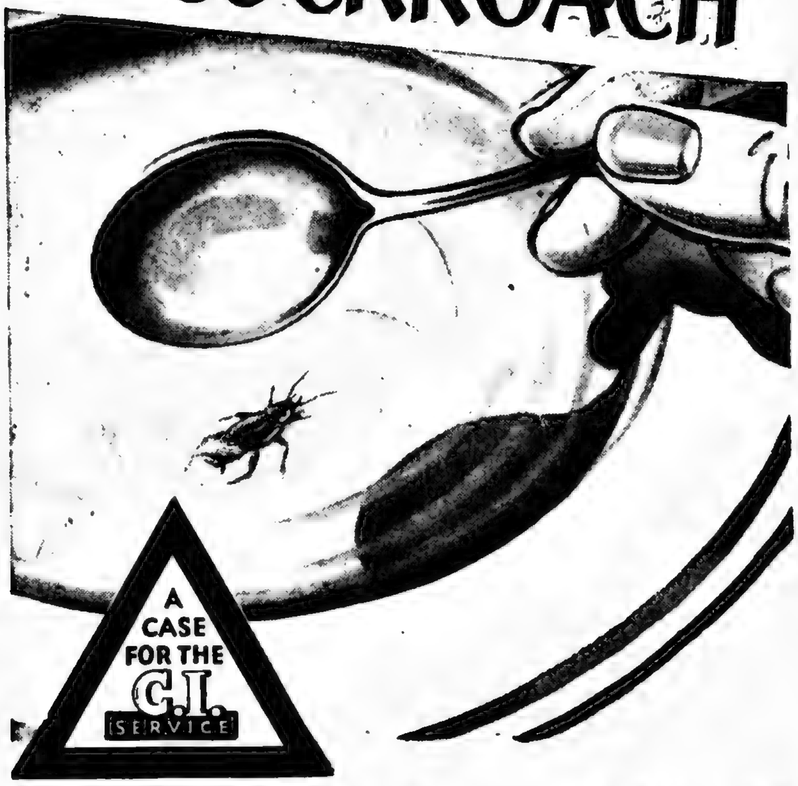
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EXPLOITING THE ORGAN'S RESOURCES

Registration and Tone Colour

By EDWARD O'HENRY

IT is generally recognised among lovers of organ music that one of the most important factors in the presentation of music from the console is the skill with which the resources of the instrument are exploited by the organist. In the article below, Edward O'Henry, whose ability as a theatre organist is so widely recognised, gives important guidance on the use of tone colour.

The dictionary definition of the term "registration" as applied to music describes it simply as "the act of so combining the stops on the organ as to produce a desired effect." This is good so far as it goes; but it does not go far enough. It does not and cannot define what is the "desired effect." That must remain in the intention of the player which is the result of his musical temperament and training and of his skill in calling to his aid the resources at his command.

Until one has had a deal of orchestral experience both as an observer and as a player in the *ensemble* it is impossible to use stops to the best advantage; there may be upon the instrument a clarinet stop, but until it can be used as a clarinet player would, the best points will escape the player. It is not so much its use within its correct range as in its correct inflection, without vibrato, and until this is mastered you will not satisfy either yourself or the critical listener. (One assumes for sake of argument that you are critical . . . of yourself.)

Playing Orchestrally

The root of the matter lies far deeper than it would appear. It is equally important to know what you can and *cannot* do with orchestral stops upon an organ, and by orchestral stops I mean the bulk of those contained on the average theatre organ. Prowess as an individual player, as distinct from a type, may depend—in fact will depend—upon the ability to perform orchestrally. The art of registration does not rely entirely upon the number of stops or tablets at the player's command; some very fine results can be obtained from a relatively small instrument—by a real artist.

Flutes, viols and celestes are sufficiently pleasing in themselves and will blend easily with other ranks; upon the modern theatre organ there is usually but one diapason with its upper rank the octave, although some instruments have both an Open Diapason and a Horn Diapason; this, however, will only appear where the specification is larger than average.

Instrument Individuality

It must be remembered that each individual organ has its own peculiarities, and I have rarely met one that coincided exactly with another. (As a digression it is also well to bear in mind that the position of the organ chambers and the acoustics of the hall will have a great deal to do with this.)

In sum total, where the instrument is composed of not less than eight units, viz., Open diapason, Tibia, Gamba, Viol, Celeste, Flute, Tuba, Trumpet, the respective tone colours must be distinctly separated, or at least not excessively camouflaged in performance. The Viol, Celeste and Flute can form the bulk of the accompaniment in the left hand (with both 8 ft. and 4 ft. ranks), the Gamba can be added to thicken this and also its lower 16 ft. register. On some organs the Gamba can be used as a solo stop when it is strong enough. This will leave the Open Diapason and the Tibia in both 8 ft. and 4 ft. registers as solo stops apart from the reeds. The Tuba, Horn and Trumpet are at their best when used alone, or in families, without the use of tremulant in the case of chords, and, of course, added in the case of a tutti or finale.

Varying the Effects

In an eight-unit instrument it is essential to remember that constant changes of registration both by pistons and by hand will enhance the performance, provided that the outline of the pieces to be performed is not made too piecemeal; in short, the phrases and their answers should be made wholly upon one solo stop or set of stops. It is definitely not necessary to play double forte, except perhaps to end, and an occasional transfer for the right hand to play in the tenor register is effective. It is well not to forget that as most instruments are housed in two separate chambers, the closing of one and opening of the other can change the tone colour perceptibly even when your registration has not been changed and when the stops used are in each chamber.

The Use of the Pedal

Even the smallest of theatre organs have both percussion and musical stops, and the judicious use of tom-tom, choke cymbal, sand block, tambourine and castanets for rhythm, and the glockenspiel and xylophone tap for outline provide variety, but I emphasise the judicious use of all these.

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One further point. It is nearly always possible to have the pedal stops plus the usual couplers, Great, Solo and Accompaniment to Pedal; in point of fact the pedal work, normal in legato playing, is largely used in its fundamental sense and also as a pizzicato bass, similar to the double basses of an orchestra. This is not to infer any abuse of its legitimate function or any departure from two-feet performance, plus the handling of the swell and crescendo pedals. "You can always tell an organist by his footwork" is as good an axiom to-day as ever.

Progress in organ registration can only be brought about by unprejudiced association and co-operation between organists and builders who have the aesthetic sense. This is no less true in the theatre organ than it is in the straight organ.

CONTROLLING THE CONTROLS

The organ article in the *Times* of July 6, 1945, contained the following criticism of the straight organ and straight organ players :—

"There is a widely-held view that the resources of the organ in original composition are meagre . . . The grounds for this indictment are clear enough, but it lies not so much against the organ as against the organists who are not sufficiently ingenious and enterprising to anticipate the charges and prove by practice that the instrument can rise above all of them . . .

"In its quest for variety of tone colour to contradict the charge of monotony the organ has grown too big and the mechanism of control, combination pedals, pistons and couplers has grown like a bureaucracy. The poor organist is so busy controlling the controls that he has forgotten what a single dulciana sound like."

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Letters to the Editor

UNSIGHTLY PICTURE HOUSES

A Plea for Better Designs

ALTHOUGH there is little probability of kinema construction over the next year or two, owing to the urgent need of domestic dwellings, may I, as one unconnected with kinemas except as an occasional patron, plead with architects when they are designing new kinemas to do so in a manner that will not produce so hideous an exterior appearance as to make a blot upon the town in which they are erected.

I do not suggest that all kinemas are hideous: there are many which blend with the surrounding buildings in a harmony which is satisfying and encouraging, but in the spate of building which occurred before the war the desire to be unusual was responsible for many ugly, aggressive main facades which were and still are an offence to the eye.

Together with this aggressive front "astonishing the street," there was frequently a parsimony in expenditure upon those parts of the building that were less in the public eye, which was little short of disgusting.

The worst example of this is the depressed roof of the kinema at the stage end: buildings which possess these give the appearance from without of some strange animal paralysed in its hind quarters and sunk upon its haunches. The sometimes garish front, putting up a pretence of regularity is merely the facade to a building whose roof-line droops away sadly, creating an impression of deep melancholy.

The extra cost of maintaining the roof at a horizontal level and creating a void at the stage end between the false ceiling and the exterior would have been a matter of a few pounds. These were saved at the expense of annoying all lovers of regular form.

While writing, I would utter a plea for the more artistic treatment of those parts of the theatre which are hidden from the general gaze. Frequently these back on to dwelling houses whose occupants are condemned to gaze day after day at blank yellow brick walls unbroken by a decorative line or pierced by a decently shaped windew opening. Architects ought not to be allowed to build these yellow cliffs of ugliness to the impoverishment of the spirit of those who have to gaze upon them day in, day out.

I have no doubt that on a number of architects' drawing boards there are designs for new kinemas which are to be built some day. I write this letter to your paper, which I gather from a perusal of its contents, reaches potential and actual owners of kinemas and kinema architects, in the hope that the buildings which will sooner or later be erected shall not be the offence to the eye which so many are to-day.

TOWN PLANNING.

REINFORCEMENT STEEL

Three forms of steel fabric for concrete reinforcement are included in specification B.S. No. 1221, 1945, as follows:—

(a) Hard drawn steel fabric.
(b) Twisted steel fabric.
(c) Expanded metal (steel) fabric.

The quality of materials to be used, the method of manufacture, test requirements and conditions of delivery are included in respect of each type of fabric.

Tables giving mesh sizes, sizes of wires, cross-sectional area per foot width and nominal weight per yard are given, together with sizes of sheets or rolls commonly manufactured.

A kinema in the Middle East at which Cpl. L. Dyke, D.N.S.E., is employed. Equipment is Gaumont-French projector, Zeiss-Ikon arcs and A.W.H. sound

TAKING OVER A GERMAN KINEMA

P. Tussaud-Birt, peace-time general manager of Cavendish Theatres, Ltd., and member of the KINE. Company of Showmen, writes as follows:—

On arrival at a certain German garrison town my first task, as always with the B.L.A., was to locate the local kinema. Here I was fortunate in finding quickly an undamaged cosy kinema, fully equipped with twin Bauer projectors, one of which, however, had its driving motor burned out, and both projector lenses had been taken away complete with lens carriers. Klangfilm sound system had been installed and was in excellent condition.

German 35 mm. film was strewn all over the floor in a manner which would have broken the heart of an L.C.C. inspector, or any renter. On examination I found them to be mostly dramas, travelogues—a good one of Bayreuth, home of Richard Wagner—the musical recording of this being good I found it very useful for testing the quality of sound, having only aural means at my disposal. Most of the films had been made by the German Tobis, Wien-film and Bavaria companies.

The auditorium was in excellent condition, recently reseated and re-decorated, and there was a well-equipped office and workshop for my own use. I soon got to work, with the blessing of the local administrators, tidied up the place, obtained two lenses which matched the projectors, had "home made" lens carriers constructed in a local workshop, and armed with a note from the Burgomeister found a large electrical works capable of re-winding the armature of the damaged motor.

Carpenters attached to my unit erected a new and greatly enlarged stage for presenting variety and concert party shows, new dressing rooms were constructed, and painters and own sign-writer repainted and brightened up the front of the house.

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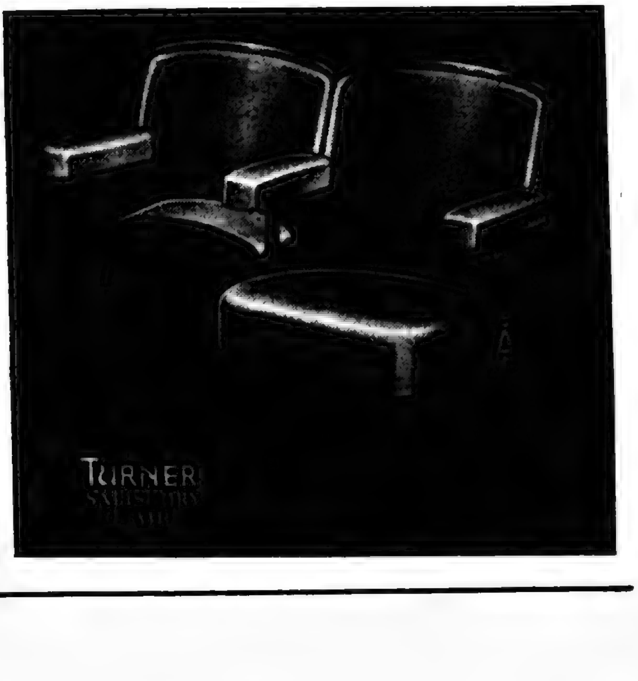

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KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by James Benson

TWO THOUSAND FEET REEL PROSPECT

K.R.S. Considering the Problems—Some Accompanying Changes—Transit-Case Production—A Look Around Kershaw's—New Mutilation Examples—Australian Questions

AT very long last there is a prospect of the introduction within a very short time of the 2,000 ft. reel which has been hinted at and discussed for a decade. Looking back into the files of the IDEAL KINEMA I find it mentioned in the issue of January, 1936, where, with a touch of incredulity my colleague, R. Howard Cricks, wrote that it was due to be introduced "on what I hope will not prove to be the ominous date of April 1."

A year later he wrote: "What of the 2,000 ft. reel? As far as I can discover there is as yet no concerted policy among the renters. American productions are coming over in accordance with the S.M.P.E. recommendations for delivery from laboratory to renter—that is in reels of something under 1,000 ft., but with alternate leads and tails missing, ready for joining up into double reels of 1,700 to 2,000 ft."

K.R.S. Investigation

A K.R.S. committee was reported to be sitting on the subject, but no report and no recommendations appear to have been made. Two and a half years later we were on the verge of a world war, and for the past five and a half to six years no change was possible. Now, however, the K.R.S. is attacking the problem in real earnest, for if a change in the size of reel is to be made, now is the time, when apparatus and transit cases are in the last stages of decrepitude, and renewals must be made as soon as material and labour can become available.

What About Cost?

THE change will mean expense for the exhibitor, but it need not be crippling. Sooner or later there must be replacements of such things as storage cabinets and rewind room apparatus, and the changes which will accompany the introduction of the 2,000 ft reel will only have the effect of bringing the time of such replacements farther forward. The great benefit which the small man in the umpteenth-run house will reap is that his copies should reach him in much better condition, for there is almost unanimous opinion that the 2,000 ft. reel will greatly diminish mutilation.

The Problem of Spools

I GATHER that one of the details upon which there is a sharp difference of opinion is whether or not the 2,000 ft. reel should be sent out on spools. Advocates of the spool declare that if it is not so despatched and transported the turns of film will drop out and receive damage that way, while their opponents point to the damage to films which would be entailed by bent spools which would break down edges and start sprocket-hole rip.

Readers of these monthly notes will regret to learn that R. Howard Cricks is forbidden, under medical orders, to undertake any form of work. In these circumstances, and until he is able to resume, the IDEAL KINEMA will be without his very valuable contributions.

Recent Devices

THE suggestion has been made that 2,000-ft. reels could be despatched on a special transport spool which it would be impossible to use on the projector, by providing it with a large bore and issuing an adaptor for the rewinder. Other ideas include the spool invented by W. B. Dean, of Poynton, Cheshire, which was illustrated and described in the IDEAL KINEMA of June, 1944.

This, it will be remembered, carried on one spool cheek a cast boss fitting the projector spindle and having a female thread into which the thread of the other cheek can be run. Whether or not such a device finds favour remains to be seen—the only point is that at a time when a major change is being made every possible improvement should be incorporated in the final set up. Robert Rigby's interchangeable plastic spool, reviewed in the September, 1944, IDEAL KINEMA, should be considered by the K.R.S. committee in this connection.

Transit-Case Design

ALL this brings with it the matter of transit cases which need to be redesigned to ensure safe transit of films in tins or on spools as decided. Frequently tins are bent on being extracted from the case, lids become accidentally removed, and the filmstrip spills over, sustaining damage thereby. A transit case is needed strong enough to stand heavier wear, and so planned internally as to allow of easy withdrawal without damage to fingers and loss of temper, which exhibits itself in unnecessarily vigorous handling.

Mutilation Once More

THIS month brings its usual crop of mutilation exhibits, among them the stapled join illustrated on page xiii. This looks like another example of lab. carelessness. The staples should have been removed and a proper join made before the film was sent out; even then it seems an unnecessary waste of metal to use four clips when two would have sufficed.

From R. J. Elsbury, of Greenford, a chief of 35 years' experience, comes a prize collection of sprocket-hole rips. They are from what he was informed was a "brand new copy" of "Faces in the Fog." The tears cover from two to six sprocket holes on the side opposite to the sound track and suggest

Continued on page xiii

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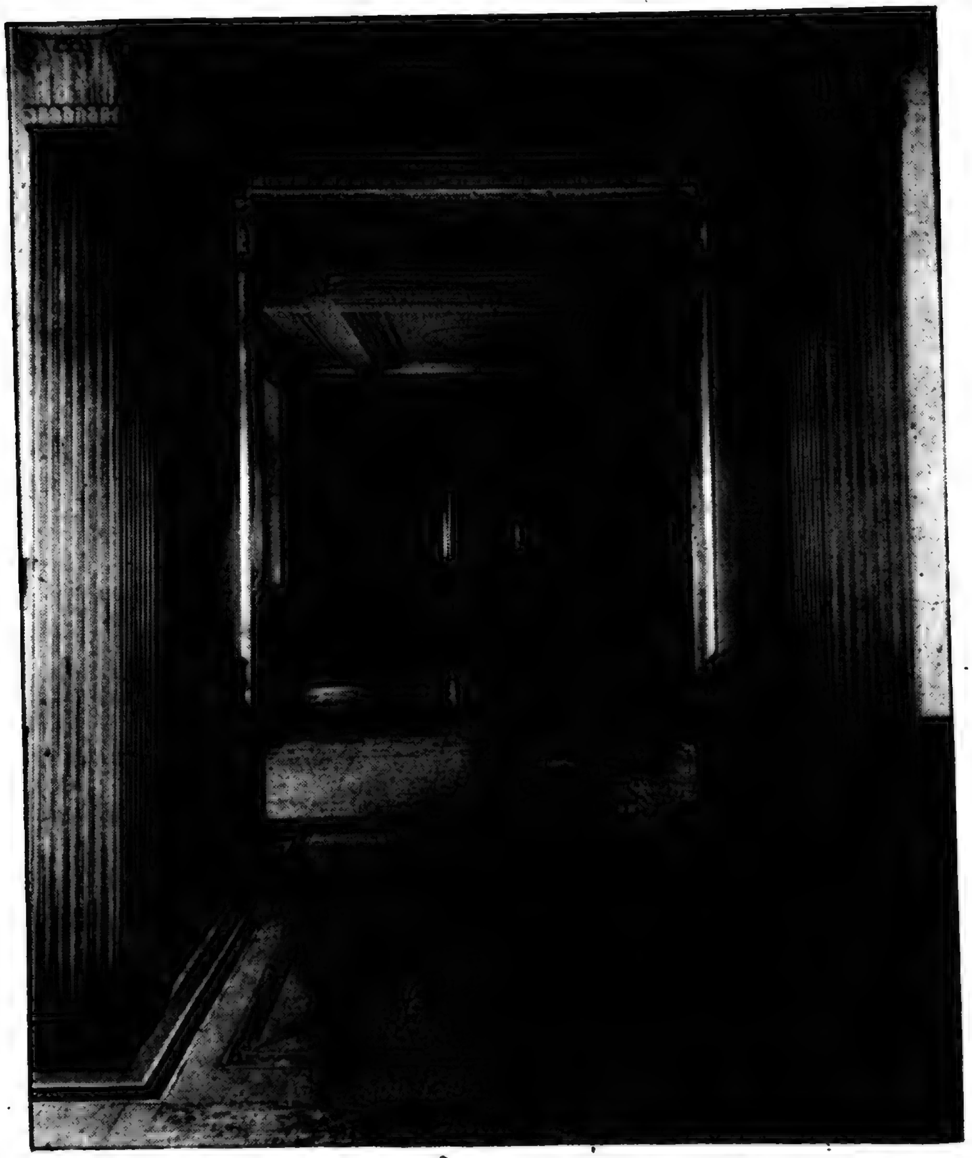
13 YEARS' HARD WEAR *and still practically as good as when it was new!*



This is an unretouched photograph taken in April, 1945, of part of the rubber floor installed in 1932 at Martins Bank, Liverpool. It is published to indicate how Dunlop Rubber Floors stand up to hard wear over a long period.

DUNLOP

Rubber Floors

DUNLOP RUBBER COMPANY LIMITED, CAMBRIDGE STREET, MANCHESTER

45/G.R.G./21

KINEMA TECHNIQUE AND EQUIPMENT

Continued from page xi

that something was radically wrong with the projector through which the film was originally run. The film had obviously not been examined in the renter's despatch department—perhaps the department thought that first runs never get damaged.

Leisure Moments

A NEW occupation for leisure moments is that of a film mutilator, probably in Scotland, for the example comes from Nairn. Someone who screened the film before it reached Nairn, amused himself by scraping away the whole of the masculine figure on the frame and so producing a ghost—not of the usual kind. This misplaced ingenuity—and patience—deserves a stern rebuke, from the chief—unless it was the chief who did it.

Australasian Queries

FROM Sydney, New South Wales, there came a letter the other day from the projectionist who writes a very interesting technical column in *The Australasian Exhibitor*. His main object is to pose a few questions. Here they are:

(1) Where did the term "half-rack" or "out of rack" originate? We in Australia refer to it as "out of frame." A "half-rack" is a "two-hole out of frame" out here. I think the Americans call them "misframes."

I fear I am unable to say exactly where the term "out of rack" originated, the word used in this country in old days was "out of mask." I have an idea that "rack" came from America.

Un-Enclosed Heads

HIS next question is: "Why don't English projector and sound manufacturers enclose both the operating and non-operating sides of the equipment? America and Australia dropped the idea of open heads years ago: it will be interesting to hear why cold-climated Englishmen stick to the old style." He also mentions that in pre-war days Ernemann produced an enclosed projector, but I think he had probably the Bauer in mind. My answer to this question is that Englishmen prefer the open head as we prefer our own weights and measures and reject the metric system, and drive on the left side of the road.

Projection Room Inspection

NEXT he wants to know if there is any system of periodical inspection by qualified persons of projection lay-outs for worn sprockets, runners, etc. "Here in Australia," he says, "the film renters have this scheme in operation, and replacement of parts in projectors and sound-equipment is compulsory. The rewinding room is also checked for faulty film cabinets and spools."

I hardly have the heart to tell him that any suggestion by the renters that they should send inspectors to examine apparatus would raise a roar of opposition from exhibitors. I remember a scheme of this kind being mentioned about twenty years ago, and the near-apoplexy it produced in some exhibiting circles.

The Romance of Machinery

ROMANCE in the film world is not confined to the meteoric rise of film stars or to the brilliant progress from newsboy to film magnate of the business leaders in the industry. It can be found behind, the stern business-like fronts of factories and workshops where the diligence and genius of engineers and craftsmen have devised the complicated and intricate mechanical parts, without which kinematograph entertainment could not reap success.

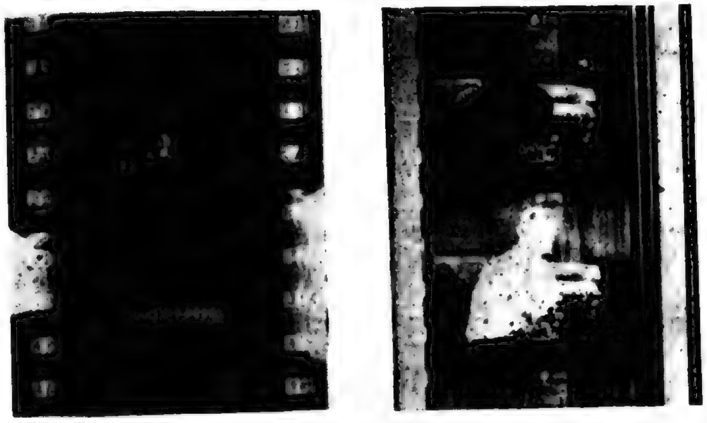


Illustration (a) suggests that laboratory processing is a staple industry (b) that someone has a scraping acquantance with spooks

Kershaw Quality

I FELT this very much when early last week I was privileged to make a tour of the machine shops and optical department of Kershaws, of Leeds, whose trade name of Kalee is a household—or a projection-suite—word in all parts of the world. This huge business began with the precision work of a Leeds engineer, Abram Kershaw, over sixty years ago, who made research instruments for the learned professions of such reliable quality that orders flocked to his doors.

Monty says "Thank You"

THE father's skill and the son's enterprise were complementary and newer and larger premises were obtained, equipped with modern machinery, until by the shrewd guidance of its heads and the devoted labour of its craftsmen, the firm earned the high praise of Field-Marshal Montgomery for the quality of the war material it had supplied, and is still supplying to forces in the Pacific theatre of war.

Show for Leeds Citizens

THIS week and next the company is holding an exhibition in the Art Gallery of Leeds City Hall where citizens and visitors may see some examples of the war material upon which the workshops have been employed. Much remains unexhibitable, being still on the secret list, but the apparatus on view is sufficient guarantee of this country's inventive genius and the precise craftsmanship of British workers.

"Stoving" Parts

AMONG the processes at the Kalee works which fascinated most in the non-war apparatus were the polishing of lenses for binoculars, and the "stoving" of lamp houses, and various parts of the world-famous Kalee projectors. While large areas like the lamphouse are sprayed with black and then stoved in large ovens, the small parts are suspended on a travelling rail and made to pass before powerful infra-red lamps of the kind used in clinics. In this way a process which normally occupies hours is carried out in minutes.

Testing for the Box

NOT every projectionist who operates a Kalee realises that before his projector reaches him in its brilliant newness it has been run for six or seven hours under kinema conditions, at various tilts. I saw several undergoing these tests on an adjustable rack. When the running is completed a stringent examination is made to discover any weakness or oil leakage that may have developed; in the majority of cases without finding anything that needs further workshop attention.

Naming the Baby

IT is probable that few users of the Kalee range of projection apparatus know how the name first originated. The "K" is for Kershaw, and the "A" is the first letter of the founder's Christian name: the rest of the word is formed of the first three letters of Leeds. At the exhibition were examples of the growing up of the Kalee projector from the Kalee I in 1911: the Kalee XII is still the latest Kalee.

ONE of the delights of the visit was the opportunity of chatting at length on many topics with Walter E. Mills, Kershaw's general manager, who has gathered from experiences in American and British workshops a grasp of the essentials of engineering and optics which is probably unequalled.

With Cecil Kershaw, whose vision and business acumen have so firmly established the company, and Norman Kershaw, technical director, Kershaw's have an excellent co-operating trio.

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Left to right (standing): Stuart Hirst (chairman Leeds Publicity Club), Walter E. Mills (director and general manager, A. Kershaw & Sons, Ltd.), Cecil Kershaw (joint managing director), T. Acaster (secretary), Norman Kershaw (technical director), A. Watkinson (Ministry of Supply)

PROJECTOR FIRM'S HUGE WAR EFFORT

Kershaws' Exhibition of Mechanisms in Leeds

DURING three wars—the Boer War of 1899-1901, the Great War of 1914-18, and the present World War—the important and progressive firm of A. Kershaw and Sons, Ltd., Leeds, has contributed precision engineering and optical skill to the country's effort against its foes.

This week, in Leeds Art Gallery, citizens of Leeds are enabled to inspect a number of devices, now taken off the secret list, upon which Kershaw craftsmen have been engaged during the past five years—devices uncanny in the work they have to do, and magical in the results they achieve.

Diversities of Operation

It is not within the province of this description to enlarge upon these devices, except to indicate some of the purposes for which they were designed. A sensitive instrument which by swift return of electrical impulses gives the crew of an aircraft a " map " of the earth below them in all conditions of weather; a computer box no larger than a home radio set which when adjusted for speed, height, wind current, etc., enables bombs to be dropped from 15,000 ft. above direct upon the selected target; tank periscopes; gun sights; an ingenious target-towing device with reversible winch. These give an idea of the diversity of material upon which Kershaw craftsmen have been engaged, although the mechanisms mentioned above far from exhaust the list of devices contributed to the war effort.

Tasks at the Bench

Employees temporarily transferred from the Harehills Lane premises carry out technical processes at benches for visitors to appreciate something of the variety of work to be performed in producing precision articles, and—a fascinating exhibit—a Japanese army radio transmitter and receiver no larger than a Press camera.

One section of the exhibition is devoted to the mechanisms which are so well known and widely appreciated in the kinema theatre—the range of Kalee projectors, No. 1 of which made its appearance in 1911, to be followed by ever-better and better models up to the pre-war Kalee XII.

A Tour of the Works

With Major Bell and works manager Yoork I toured the works last week, inspecting the hundreds of processes being carried out by diligent workers, and stood in admiration before an unattended automatic machine which cut brass into the requisite lengths, shaped the exterior and bored the interior to various gauges and imposed a screw thread.

Binocular Manufacture

Kershaws think of binoculars in terms of tens of thousands, and it was a real education to see cases moulded, lenses ground and polished, adjusted to ensure a common centre to the two faces, cleaned by vacuum and by hand, and eventually the whole binocular in its finished state being tested by an employee boasting the name of Shakespeare.

Evolving the Projector

To follow projector manufacture from the machine accurately cutting and shaping sprockets from hardened material, through to the spraying of the lamp-house and its stoving, its assembly and the setting up upon a test bench, where each mechanism must run for a number of hours at various tilts, needs a skill of description and a long training as a precision engineer such as is not given to many mortals. But here on the test bench were the gleaming new Kalees, which had once been numberless pieces of metal subject to the emphasis of ingeniously designed machinery, with deft hands guiding them through their path to perfection.

Kershaw's, Ltd., is shortly introducing a special " bloomed " projector lens of constant f value, which, it is claimed, will revolutionise the optics of projection.

Luncheon in Celebration

Messrs. Kershaw, Ltd., celebrated the opening of the exhibition in a room adjacent to the gallery with a luncheon, attended by some of their leading craftsmen and departmental managers. Walter Mills, general manager, presided.

Here Cecil Kershaw, son of the founder of the business who in 1883 started making precision instruments for research, gave a brief story of the growth of the firm's activities from small beginnings, ever expanding and ready to undertake new work.

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Last week-end, salesmen of the G.B.-Kalee organisation which markets Kershaw products were given an opportunity to see the exhibition and attend a sales conference. Ministry of Supply officials also visited the exhibition and the works and were loud in their praise of the efficient manner in which the firm had carried out difficult work involving close precision work. Kershaw's had never let them down.

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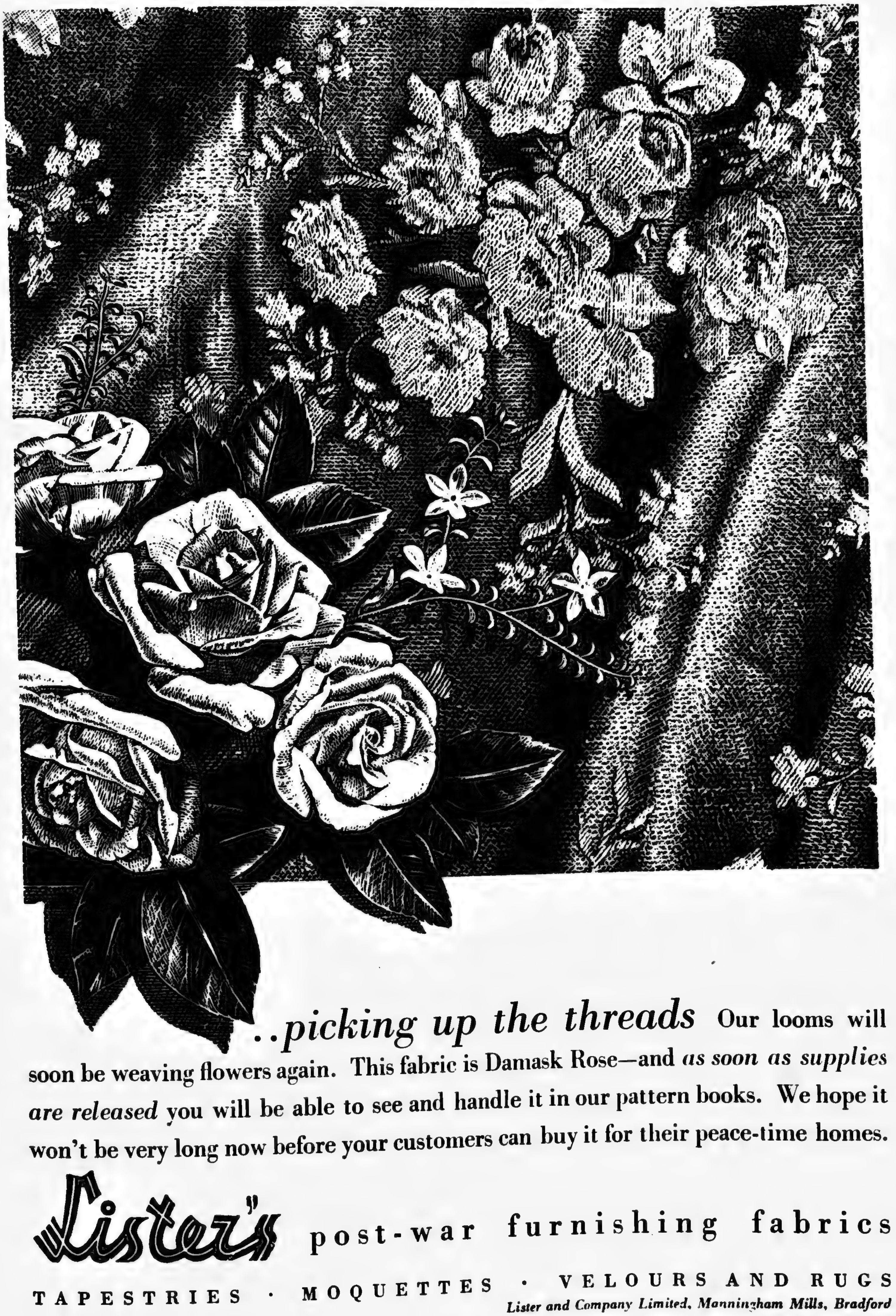

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Left to right (standing): Stuart Hirst (chairman Leeds Publicity Club), Walter E. Mills (director and general manager, A. Kershaw & Sons, Ltd.), Cecil Kershaw (joint managing director), T. Acaster (secretary), Norman Kershaw (technical director), A. Watkinson (Ministry of Supply)

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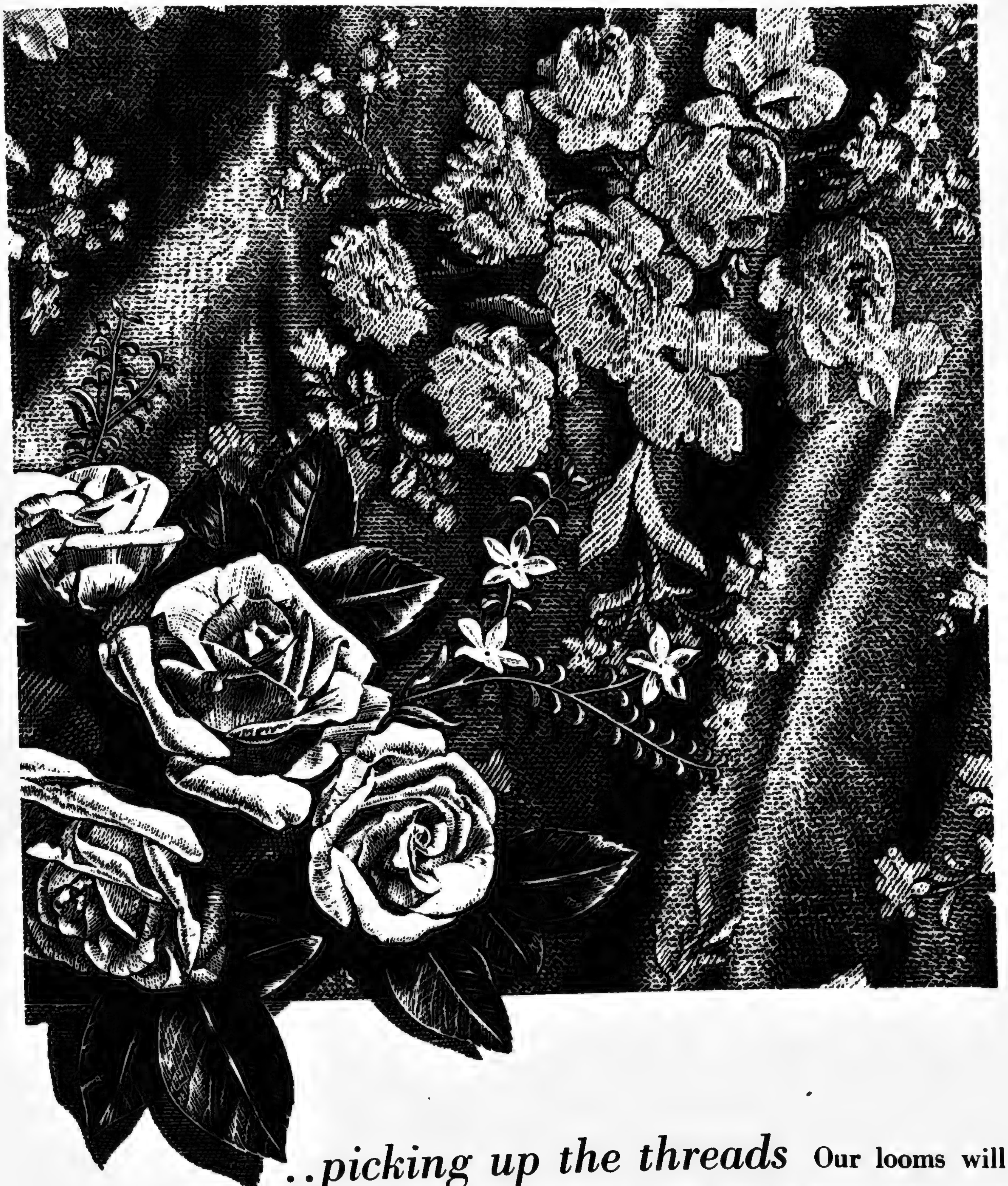

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HOW AMPLIFIER DESIGN HAS DEVELOPED

Power Source in Smaller Compass

By H. W. HASTINGS-HODGKINS

SINCE Al Jolson first sang "Sonny Boy" through a Translux screen, much has changed in the technique of the kinema. Projectors, arc lamps, lenses, screens, sound-heads, all these tools of the trade have undergone some form of improvement, but none so much as that "tool" which made sound-films possible, the amplifier.

With the majority of kinema equipment, an increase in efficiency and effectiveness has also meant an increase in size, but the reproducer amplifier does not come under this rule. Whereas the undistorted output available from a modern amplifier is four to five times greater than that of its prototype of the early days, the bulk of the modern type is about five times less!

The design of amplifiers is, of course, a branch of "communications engineering" or —to be quite up to date—"Electronics." The design of kinema reproducer amplifiers is a specialised branch—or should we say, twig—of the general body of amplifier techniques. Most people will have observed what a vigorous grower this electronics tree has become so we need not be surprised that even the twigs show activity of a marked degree.

Power—Then and Now

It may well be asked why should an increase in power be necessary; a decrease in size is always useful; but why more power? The early equipments had plenty of that!

The answer is that the greater output power required from modern amplifiers is, in fact, mostly wasted, and necessarily so. With many of the early types, sound reproduction in the auditorium was effected by the use of efficient exponential horns. A well-designed horn of this kind will produce a large volume of sound with very little power to drive it; in fact, if acoustic efficiency were the only consideration there could be nothing much to beat the exponential horn. Other considerations arise, however, one of them being the difficulty of finding room for a horn of suitable length behind the screen. It is also not easy to make a large horn that will not resonate at some frequency or other; again, if a single horn is used there is a tendency for the high frequencies to "beam" on the axis of the horn flare, thus increasing the difficulties of distribution. These considerations, amongst others, have led to the introduction of the "two-way" speaker system, in which the high notes are handled by a short multi-cellular horn, the "lows" being given large cones and baffles all to themselves.

Two-way Speaker Advantages

It has to be admitted that this arrangement is very inefficient as regards the actual transmission of power from the amplifier output stage to the auditorium and might not have been adopted had not the advances in valve and amplifier design taken place.

The advantages of the "two-way" system, which have been dealt with previously in these columns, are such, however, that the wastage of power is well justified. Further, the present more or less standard arrangements of linkage between the amplifier and the auditorium are by no means the last word.

Fining Down the Design

If, in conjunction with the amplifier, we consider the other ancillary parts of a sound reproducer channel, the contrast between the modern job and its forerunner is even more marked.

In sketch (1) we have an early equipment suitable for the average 850-seat house. There is a quite massive amplifier rack, owing much to telephone and transmitter practice, there are dry batteries for photo-electric cell excitation, accumulators and charger for exciter lamp supply and speaker fields, a constant impedance "fader," to say nothing of special projector motors and control devices.

It has to be admitted that this early equipment was a fine engineering job of its period and it cost "the earth"; time has shown, however, that many of the expensive refinements could be dispensed with and cheaper and simpler ways have been found for carrying out the various functions of the branch circuits.

Economy of Space

The modern equipment for a medium-sized house is usually on the line of sketch (2). Here the P.E.C. pre-amplifiers have disappeared, and connection is made direct from P.E.C. to main amplifier via low-capacity cables. The dry batteries have gone, for, owing to improvements in rectification and smoothing, it is possible to excite the photo-electric cells direct from the main amplifier, with the added advantage of being able to vary the exciting voltage to balance the output from each cell. The accumulators, too, have gone, since, with the introduction of efficient permanent magnet loudspeakers and an increase in amplifier power, electro-magnetic field excitation for the loudspeakers is no longer essential.

The other duty of the accumulators, *i.e.*, as a source of ripple-free current for valve filaments and exciter lamps, is no longer called for; in the case of the valves, these are invariably "mains" valves, with cathodes maintained at the right temperature by a mains-driven heater element; in the case of the exciter lamps, these are sometimes run from a special rectifier and smoothing circuit, but more generally are run direct from the A.C. mains through the medium of a small step-down transformer.

In most cases, there is no longer a "fader" to make the change-over from one machine to the other. This is now done by a fairly simple switching arrangement on the exciter lamp supply by which the source of power is switched from one lamp to the other. The "fade out" of one machine and the "fade in" of the other follows from the fact that whilst one lamp is cooling off, the other is heating up; sometimes a "pre-heat" circuit is added to keep up the temperature of the "dead" lamp and thus to shorten the fade-over period. Control of volume, which was another function of the "fader," is now taken over by a simple inter-stage volume control included in the amplifier circuit.

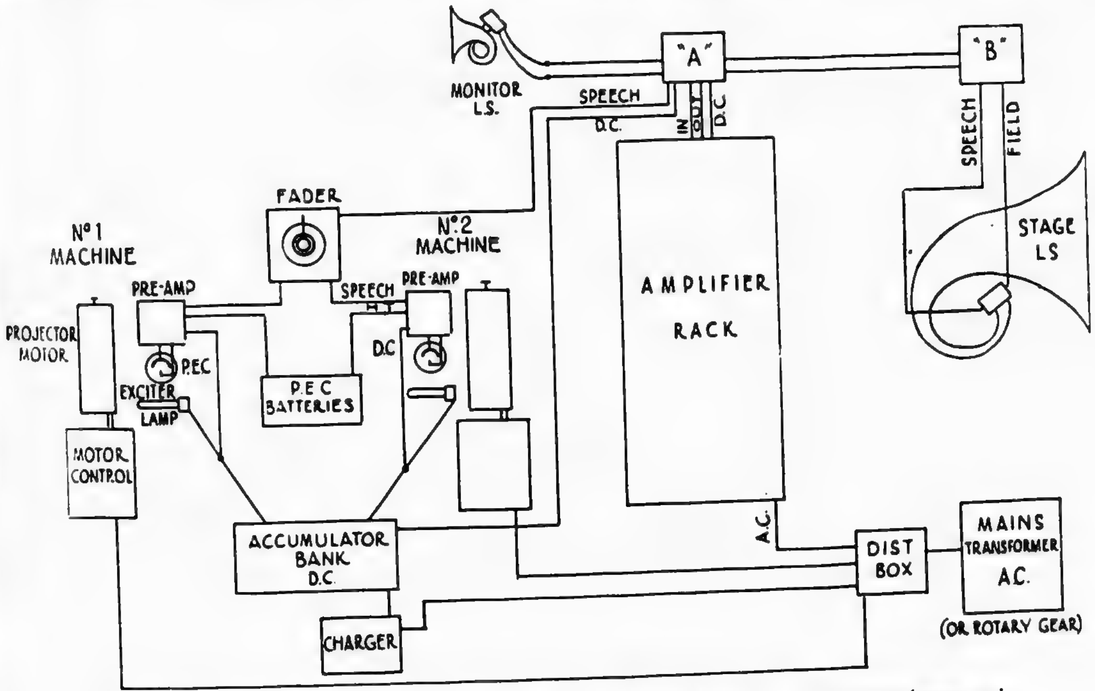
Simplification of Control

Incidentally, it will be noted that the projector motor and control has been greatly simplified. The motors used to-day are of the simple squirrel cage induction type, as mass-produced for a multitude of industrial uses, and control is by simple switch; provision generally being made for the pre-set control of starting torque.

The amplifier itself has, as we have said, been much reduced in size. Almost always, it is of the "chassis" type, similar in physical conception to the domestic wireless receiver, and housed upon a shelf in a light steel cabinet—still, by the way, called a "rack."

This form of construction and mounting has proved to be much more economical

Continued on page xxi



Typical layout of early sound installation. Compare with modern layout (page xxi)

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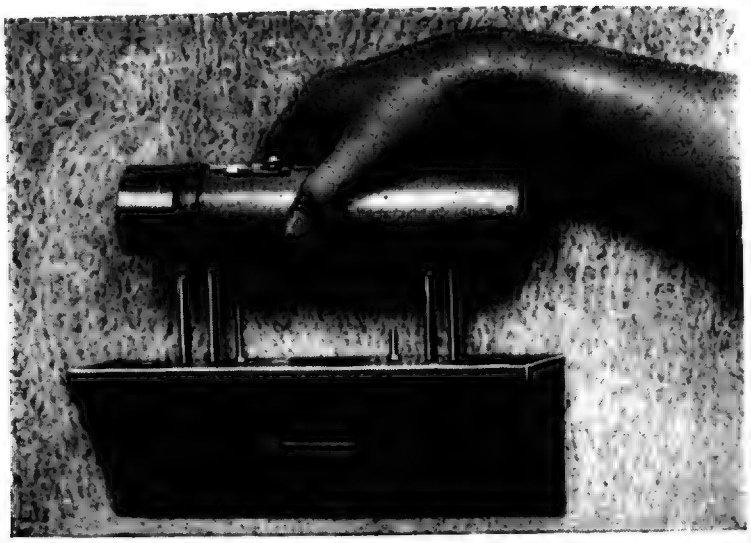

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SAFEGUARDS AGAINST CURRENT LOSSES—III

Thermal Cut-outs

By F. W. H. TREE, A.M.I.E.E.

" What's that, chief ?" "That, my boy, is a waxer for new film."
" Gosh, that's wonderful, I never thought film was ever new."

THE type of automatic cut-out known as "thermal" is, as the term indicates, operated by heat, in that the operation is proportional to the amount of heat caused by the current flow. As applies to current flow in fuses and magnet coils, the heat of a thermal cut-out varies as the square of the current, but, in the case of the latter, the variation in heating of the cut-out device is similar to that occurring in motor windings.

Thus, it is apparent, that the kindred variations are in step or in sympathy in both the motor and the cut-out, and consequently the cut-out opens the circuit only when its own temperature reaches a degree at which any further increase would damage the motor windings. This is, of course, assuming that the device is properly set and capable of operation, both mechanically and electrically.

The latter comment is not intended to imply any characteristic unreliability of this type of cut-out, but is merely to refer to the thermal cut-out mentioned in Part I of this series. In that case, a mechanical defect causes failure of operation, and it was a reflection more upon a failure of the human element, in that the installation technician had failed to test the cut-out after installation. This point is stressed because a cut-out device (in common with any other equipment) may leave the makers in good order, yet be damaged in transport or at installation.

To be sure of adequate protection, therefore, it is always a wise policy to test a cut-out device after installation, particularly so where the condition is not more or less as obvious as in the case of a good quality fuse.

One does not want to start testing fuses because they are not a device which can be renewed without cost, and in general cases, if they are in order at the manufacturers' end they will be in order when installed. Simple though the thermal cut-out is, there are elements in its construction which may be damaged or rendered sluggish by ill-treatment, and a test in advance of reliance of the cut-out is well worth while.

A test can be easily made by means of a resistance, either a heater or a number of lamps, connected in circuit with the cut-out elements. The current can be increased until it reaches the value indicated on the cut-out setting, and a note made of the time taken for the cut-out to operate. Some details of possible times required for operation are given later, but first let us know about the cut-outs themselves.

Bi-metal Elements

The two classes of thermal cut-outs are (1) directly heated, with the bimetal and contact elements in series with the load current on each phase, although the actual tripping operation may be done directly by mechanical device or indirectly by electrical means; (2) indirectly heated, with the heating element or elements in series with the load current and separate from the bi-metal and tripping contact components. In the latter type the bi-metal element on each phase or other supply wire is generally within the coiled heater element, and the heat has thereby to pass to the bi-metal indirectly through the air space. This indirect transference of heat results in a delayed action, compared with the directly-heated cut-out, and the rate of operation may thereby range from 5 seconds to 15 minutes, according to setting.

Directly-heated thermal cut-outs have a more rapid operational rate, possibly down to 1.5 seconds, and as applies to the indirectly-heated type, they may be arranged to operate relative to ambient temperature or irrespective of it. So long as the cut-out device is in the same atmosphere as the motor, the heating condition in the cut-out will be relative to those in the motor. But, where the motor and the cut-out are in different atmospheres, e.g., in different parts of the building, the temperature of the motor may—due to atmosphere alone—be more or less than that of the cut-out. This will affect the current/time operation of the cut-out and it may thereby function too soon or too late. However, this is a matter which can be adjusted to meet circumstances, and the best protection is obviously given when the motor and cut-out elements vary in direct relationship.

Warping Fatigue

In the course of repeated operation the bi-metal elements are apt to become warped and thus rendered out of adjustment. It is necessary, therefore, to check the adjustment periodically and make any necessary reset. Generally, to prevent undue damage by heavy currents indirectly-heated thermal cut-outs are not recommended for use on currents over 7 amps., and where used it is advised that they be protected by fuses. This fuse protection is especially recommended for indirectly-heated cut-outs, since an excessive current may burn out the heater elements.

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When heating is caused in two dissimilar but adjoining (riveted or welded) metals, e.g., iron and brass, their different coefficients of expansion cause one to expand more than the other, and thus, according to the shape of the metal arrangement, a warp or twist occurs. This metal arrangement is placed in close proximity to suitable electrical contacts, and as the current flow heats the metals, the warp or twist brings the metals against the contacts. The local circuit thereby closed causes current to pass through a trip coil and the switch or contactor of the circuit is opened. In the case of indirectly-heated cut-outs the bi-metal is generally in the form of a spiral within a steatite tube on which the heating element is wound, and this spiral twists proportional to the current.

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Continued on page xxiii

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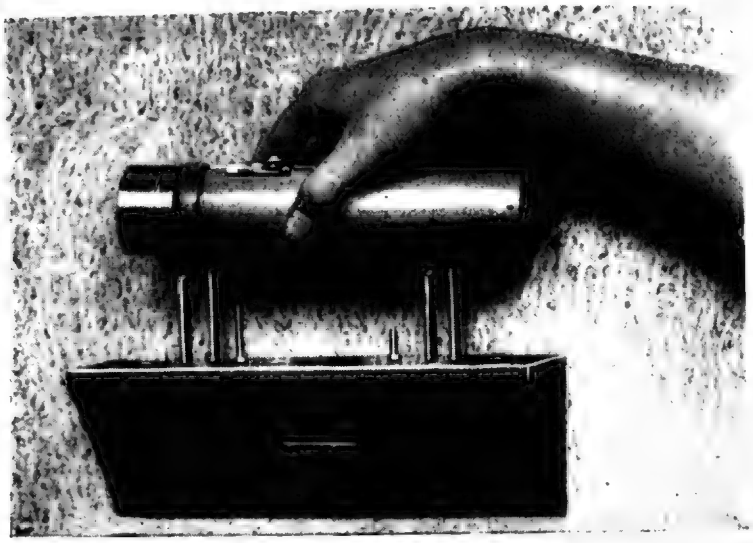

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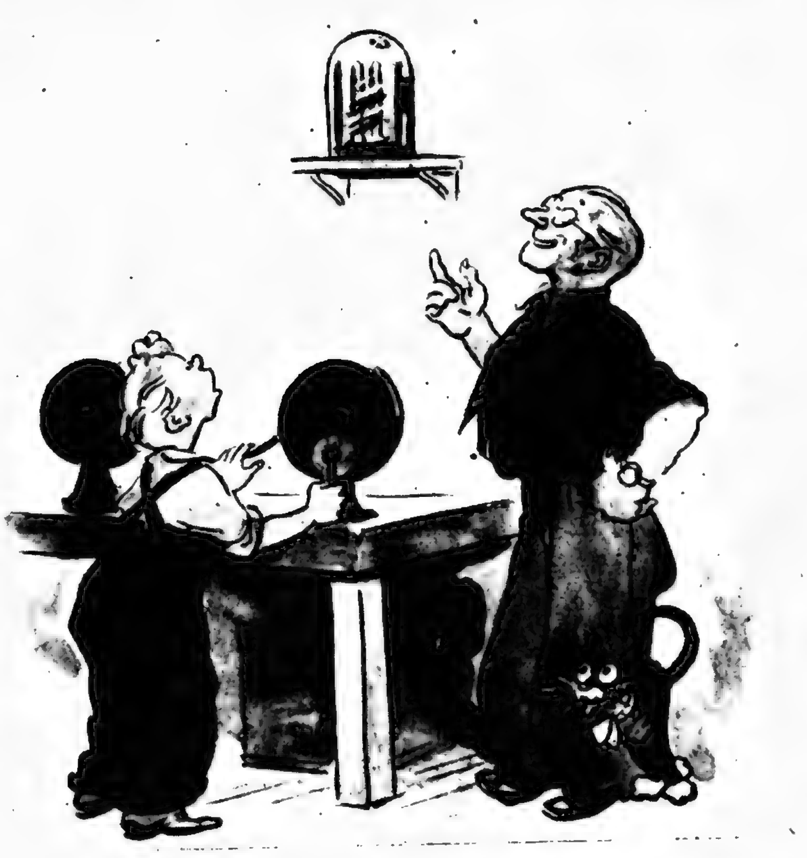

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ECONOMICS OF EQUIPMENT REPLACEMENT

Planning Apparatus to Work as a Team

By R. WATKINS-PITCHFORD

WHATEVER the changes in other directions that peace-time conditions will have in store for the kinema exhibitor it is certain that he will be called upon to re-adjust his views in the matter of economics.

Changing conditions will, inevitably, alter the spending habits of many thousands of people, and the competition set up by new distractions will have to be met by every exhibitor who wishes to see his clientele maintained. In many directiois the overheads and running expenses of the kinema will have to be scrutinised perhaps more carefully than has been necessary during war conditions when newsreels and the need of distraction have provided a more or less artificial level of box-office takings.

Light on the Screen

One set of running expenses which will need to come in for its share of attention is that which concerns the cost of producing an adequate intensity of illumination on the screen.

One sometimes hears the argument advanced that the cost of current for projection (even when there is added to it the cost of carbons, lamp replacement and screen renovation) represents so small a fraction of the total overheads that slight economies in these directions are not likely to affect the situation to any material extent. This is an unsound argument. In the first place it is often the case that attention to details makes, in the long run, the difference between prosperity and disappointment. Secondly it has been proved in countless instances that indifferent screen illumination is a fault which the public is not ready to overlook.

Over-All Efficiency

Viewed from the economic standpoint, projection efficiency cannot be measured in terms of the efficiency of any one unit such as the projector itself, the conversion apparatus or the screen. Nor can it rightly be considered as the sum of the individual efficiencies of those units. It is not the absolute efficiency of the units that counts so much as their suitability one to another.

If it is true that war-time conditions and restriction have often compelled the exhibitor to accept and make do with whatever apparatus could be obtained, then it is equally true that peace conditions will supply him with the opportunity for re-equipping himself with apparatus of his own choosing and there can be no doubt that his future prosperity is going to be dependent in no small measure upon the wisdom of that choice.

The very restrictions, the difficulties in securing replacements, and the consequent necessity for having to "make do" with patched-up or adapted equipment may, in fact, appear as a blessing in disguise if it serves as the occasion for a carefully considered revision by which a chain of suitably matched components can be purchased and put into use.

Equipment Team-Work

It is no uncommon thing to find a theatre equipped with rectifier or other conversion equipment, arc lamps, carbons, projector, objective lens and sound equipment, each made by specialist manufacturers who have followed their own devices without any attempt at collaboration with manufacturers of other apparatus and without any apparent recognition of the fact that their products will be called upon to operate under exacting and precise conditions of team work.

The claims advanced on behalf of this or that conversion equipment, arc lamp, mirror, projector, lens or other component are not in question. They may or may not be substantiated in practice according to whether the component in question is used in an environment of other components which permits of fullest efficiency being realised.

During the war it has been impossible in many cases for exhibitor to exercise any freedom of choice whether in technical apparatus or any other direction.

Conversion and Utilisation

His projection equipment, from convertor to screen, has been dictated by what he has been able to get, and the desire to plan his equipment upon logical and scientific lines has had to be subordinated to keeping the show going at all; but with the new equipment which will be coming on to the market, the possibility of obtaining material which will work as a team needs attention.

There is evidence to-day not only that peace-time plans have been laid by manufacturing firms, but that already, within a short two months of the cessation of hostilities in Europe, many of those plans have been put into practical effect. The flow of technical development which has been dammed up by six years of enforced restriction is about to burst forth in a flood of new ideas, new designs and vigorous salesmanship. Now is the time, therefore, for the exhibitor to consider what plans he in turn proposes to make regarding his technical equipment.

Continued on page xxx

Illustration is of the latest National "DA6" engine, which embodies all modern refinements. This unit has an output of 40 K.w. at 1250 r.p.m. The generator is flange mounted. Other types, horizontal and vertical, cover a range from 3 to 1500 b.h.p.

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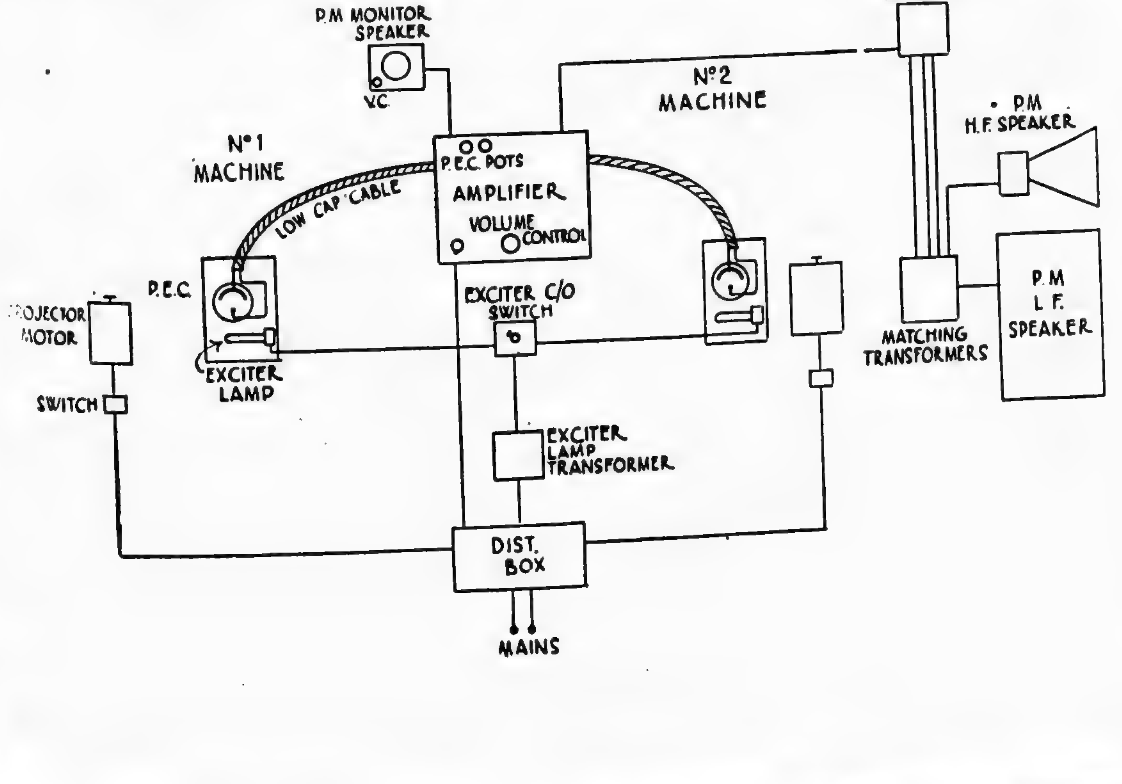
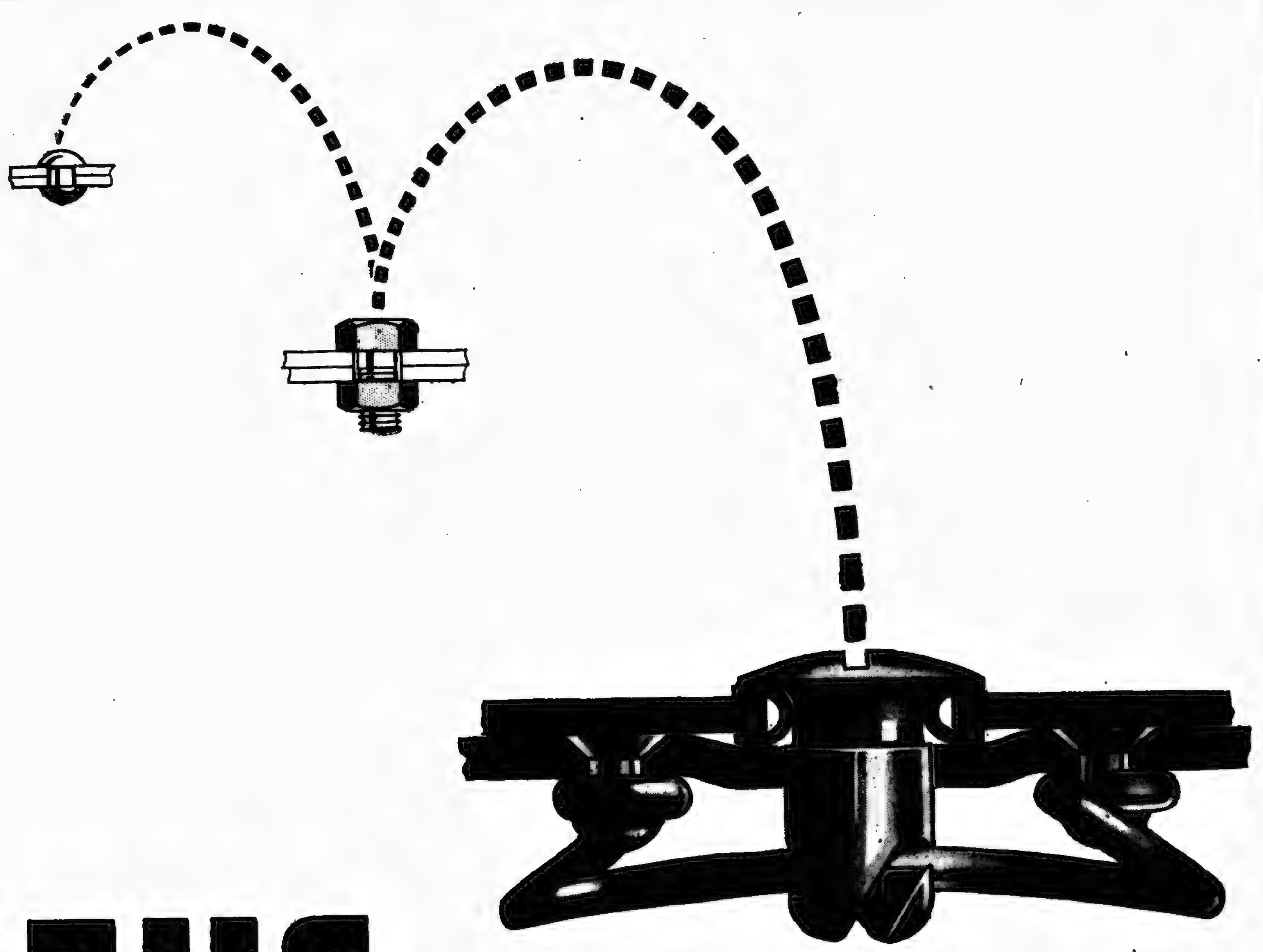
HOW AMPLIFIER DESIGN HAS DEVELOPED

Continued from page xvii

from the manufacturing point of view; even as a "service" and maintenance proposition, it is not far inferior to the open rack method, if well conceived.

It is only on the output and distribution side that we find any increase in complication, this being due to the use of two-way speaker systems, which call for a train of divider networks and transformers, each unit in the train having an efficiency of around 80 per cent. and terminating in a speaker array which, by its nature, is not an ideal device for transforming electric into acoustic power. It is here, then, that we lose the "watts" we have gained by advanced design on the amplifier, and it is here that we may hope to effect further improvements.





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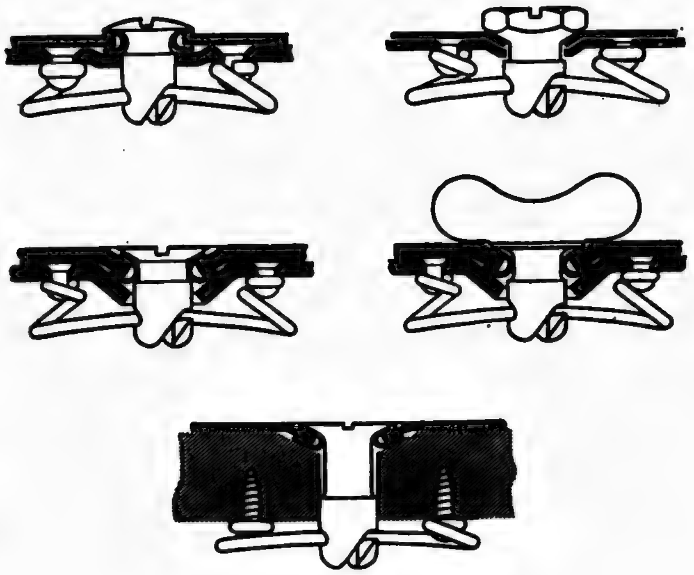

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Letters to the Editor

REWINDER DESIGN

Features of the "Premier"

ROBERT RIGBY, LTD., manufacturers of the "Premier" range of kinematograph and stage apparatus, writes as follows:

With reference to the article appearing in the June IDEAL KINEMA by B. M. Adair on "Redesigning the Rewinder," we wish to point out that whilst agreeing with his criticisms, most of the modifications he suggests have been embodied for several years in our various "Premier" rewinders.

Incidentally, the illustration accompanying the article is of the idle end of one of our No. 1 "Premier" rewinders, which, in pre-war days, was fitted with a spindle with a tension spring similar to that shown in the illustration, but during the war we have discontinued making this model.

Dealing with the writer's six points in rotation:—

(1) Several years ago we substituted a clamp nut for the turn-clip for securing the spool on the idle end.

(2) The spindles on the idle end of all our rewinders are made to rotate and have a take-up pin to engage the spool.

(3) We make no rewinders with fixed spindles.

(4) The casting for the idle end is the same design as, and the weight proportionate to, the geared end.

(5) The operator can fix the elements on the rewind bench at whatever distance he thinks most suitable.

(6) All stripping plates supplied with "Premier" rewinders are perfectly flat and without ribs.

B.S. SPECIFICATIONS

Light Gauge Tubes and Joinery Finishes

The British Standards Institution has recently issued a revised edition of B.S. 659 relating to light gauge tubes suitable for connection by compression fittings or capillary fittings, or by bronze or autogenous welding. The primary object of the present revision has been to give effect to a reduction in the thicknesses of certain sizes of tubes, the thicknesses in the earlier edition having been regarded as more than adequate for the applications for which the tubes are recommended. The standard outside diameters established in the 1936 edition have been retained.

The present revision provides for two thicknesses in the larger sizes of tubes, one for water and gas and the other for sanitation. The standard dimensions are given for working water pressures up to 220 lb. per sq. inch in the case of tubes up to 2 in. nominal size and [illegible] lb. per sq. inch for larger sizes. Tubes for sanitation are standardised in normal sizes from 1 to 4 in.

The quality of the tubes is standardised by reference to B.S. 1172 and 1174. Hydraulic pressure tests and simple mechanical tests are included. An appendix gives the approximate weights per foot of the tubes.

Specification (B.S. No. 1215-1945) just issued by the British Standards Institution provides for oil stains mainly for the finishing of builders' joinery in normal house building work. It gives a general description of the stain together with tests for colour; light fastness; drying and resistance to rubbing; and effect on varnish.

Copies of the above specifications can be obtained from the British Standards Institution, 28, Victoria Street, London, S.W.1, price 2s. post free.

SAFEGUARDS AGAINST CURRENT LOSSES

Continued from page xix

by some three times full load current, which occurred during the starting period of 10 to 15 seconds. Thus, had the fuses been suitable for operation at 18 amps. approximately they should have operated in 20 seconds or 1 minute ahead of the thermal cut-outs. Had the fuses operated in this time it is reasonable to assert that the burnouts would not have occurred, even though the thermals failed to function.

The important point to note is that the matter of protection is one of current and time combined, not merely a process involving time or current separately. Were it the case, that all types and forms of cut-outs operated in identical times it would not be possible for the one type to protect the other and they would be largely duplication. But the fact is the different types have different current/time characteristics, and thus they are able to provide discriminative protection when they are combined in service as suggested herein. Like the electro-magnetic cut-out, the thermal types of cut-out are self-resetting, and with due care in service, the thermal cut-out is as durable as any other mode of protection.

D.C. Circuits

In conclusion, the author has observed that he has made direct reference to *phases* and given little indication of the extent to which electro-magnetic and thermal cut-outs can be used on D.C. circuits. Actually, their applications is a matter of wiring to suit the needs of D.C. and/or A.C. circuits, since these cut-outs function similarly whatever the form of supply. Whatever the type of cut-out, however, it is necessary to choose a cut-out having a suitable rupturing capacity, and cut-outs are manufactured to suit various practical requirements.

It may or may not seem odd (if not absurd) that fuses and other cut-outs are rated to suit voltages besides being rated for currents. But the matter of design suitable to voltage is important, since the operational conditions in circuit-breaking on overloads and/or fault currents involve possible disruptive effects. The rupturing or short-circuit capacity of a cut-out is a matter of kw. (or kva) loading, in that the cut-out has to open against *power* and not simply against current or voltage individually. This point will be quite understandable to the many technicians versed in the basic principles of electricity flow, and in any case such aspects are of a story to be told—occasion permitting—some other time.

FLUORESCENT LIGHTING

When war came, lamp manufacturers placed at the disposal of the Government the whole of their fluorescent lamp research and production facilities and restricted supplies of these new lamps to the war factories which most needed them.

The only size allowed to be manufactured was the 5-ft. 80-watt lamp, because it was the easiest to produce in large numbers and also the most efficient unit for industrial lighting.

Many war-time limitations in materials, machinery and labour still remain, and although E.L.M.A. members are fully alive to the future possibilities of fluorescent lighting, and have in fact developed and produced experimentally a variety of new lamps, they are not yet in a position to make any definite statement on marketing dates and prices.

Projection room of La Scala, Paisley, one of the A. B. King group, which is equipped with Ross projectors, Western Electric Mirrophonic. It has the lengthy throw of 175 feet. Its chief projectionist is A. G. Macdonald.

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TEEL AT CLOSE QUARTERS

Secrets Revealed by Kinematography

At the Caxton Hall, London, a paper on "Photography Applied to Research in the Steel Industry" was read by S. H. Thorpe, A.R.P.S., of the Brown-Firth Laboratories, Sheffield.

Direct record photography in the steel-works was illustrated by a number of lantern slides and a colour film which showed various processes in steel manufacture. The Chairman later pointed out that these records were of considerable pictorial merit and showed clearly that a technical photograph need not be devoid of aesthetic attraction. Mr. Thorpe described the apparatus he used for such work and the technique he followed for general photograph both in the works and in the laboratory under studio conditions.

Photomicrography was used extensively and a new technique had been evolved for obtaining photomicrographs of much larger areas than is normally possible. This involved making the negative on a "Kodak" Maximum Resolution Plate at a magnification of x7½ and enlarging this as far as necessary—usually about x12 to x25. In this way, it was possible to record 1 cm. sq. of specimen at a total magnification of x100, in the form of an enlargement 1 metre square.

Another new technique was referred to—a method of printing radiograph negatives containing great variations in density owing to variations in thickness of the original specimen. A positive mask was used, which was held slightly out of contact with the radiograph during printing. This produced a general masking of the radiograph, reducing its overall contrast but not interfering with the detail in any area. In this way a print could be made which showed defects equally clearly in the lightest and the densest portions of the original radiograph.

Mr. Thorpe described a special camera which incorporated a density-wedge to control the intensity of the light reaching the film in proportion to its speed, in vibration records of decaying amplitude, and dealt with the uses of colour photography showing some lantern slides of the change of colour in white-hot metal as it cooled, and photomicrographs of refractory materials and of metal specimens. He used Dufaycolor and Kodachrome, the latter mainly for photo-micrography and for cine films. Finally, a colour film was shown, illustrating time-lapse and high-speed techniques as well as the use of colour records.

COLOUR CARD FOR WALL DISTEMPERS

A very useful card folder has just been issued by the British Standards Institution (B.S. 3 1W D) showing flat colours available for wall decoration, such as distempers, etc.

The standard range, in addition to the ten colours shown, includes white and off-white (ivory), but it has not been thought necessary to provide standard colour specimens for these two colours.

For ceiling decoration, white, off-white (ivory) and cream will generally be suitable, and these will also be available in "non-washable" quality, so that they can easily be washed off for re-decoration.

The examples given—French beige, banana, cream, light straw, champagne, corn husk, honeysuckle, opaline green, shell pink and eau-de-nil correspond to the nearest colour in the Dictionary of Colour Standard of the British Colour Council.

Copies of the card are 6d. post free, and are available from the British Standards Institution, 28, Victoria Street, London, S.W.1.

Jottings for Juniors

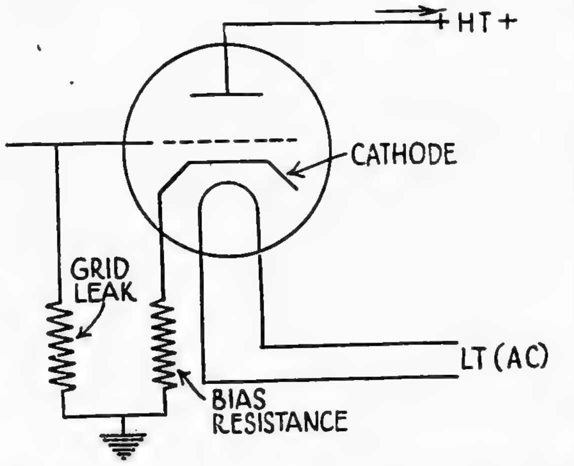
ALL-MAINS TRIODES

By the Chief

LAST month we saw the circuit of the triode valve, with three batteries attached: the L.T. for heating the filament, the H.T. for keeping the anode positive, and the G.B. for keeping the grid negative. But we all know that modern talkie sets don't have batteries hung around them: so let's see now how the triode is adapted for operation on the mains.

The Dull Emitter

Some of you may remember a number of years ago there was quite an excitement in radio circles by the invention of the "dull emitter" valve (an invention which made the jokes about Scotsmen reading by the light of their wireless sets quite out of date!). Actually the invention consisted in the discovery that if the filament were coated with certain metals (for instance, barium) it would emit electrons at a much lower temperature—in fact, at a temperature at which it did not even glow, unlike the old-fashioned valves.



Since, thanks to this invention, we need so little heat, it is quite possible to put a layer of insulating material between the filament and the emitting surface; actually the filament may be coated in asbestos, and the emitting surface plated on to this. A valve having such a cathode is known as an indirectly-heated valve.

Such a valve has this big advantage: that while the older type of valve had to be fed from a battery or other source of constant D.C., and if A.C. had been applied to it we should have heard the A.C. hum in the loudspeaker, with the indirectly-heated type of valve we can feed the filament with raw A.C. without any hum being picked up.

That then is the first modification of our basic circuit: the use of an indirectly-heated valve, the filament fed from low-voltage A.C., the most convenient source of which is a winding on a mains transformer, the cathode being connected quite separately. Voltages of 2, 4 and 6 have been used—or for D.C. sets 12 or 16, the filament being in series across the mains—but for some queer reason the most commonly used figure to-day is 6.3 volts.

H.T. Supply

Next we come to the H.T.—by far the largest battery of the three. We shall see later how this battery can be replaced by a unit fed from the mains (once known as a "battery eliminator"). This circuit, however, makes no difference to the valve, and so we'll leave further reference to it for the moment.

Our third battery is the grid bias, which, as I mentioned, can be quite small, because it should never supply any current. Now, the whole idea of the biassed grid was, you'll remember, to keep it more negative than the cathode—which is the same thing as saying to keep the cathode more positive than the grid. This can be easily done without a battery; and the easiest way of doing so is to make use of the voltage drop across a resistance.

You'll remember that whenever a current flows through a resistance, a voltage is produced, given by the equation:

Voltage = Current × Resistance

that is, the volts produced equal the product of amperes and ohms. So that whatever type of circuit is being used, if we connect the cathode to one end of a resistance through which current is flowing *in the right direction*, and the grid to the other end of it, we shall get the required voltage difference.

The Grid's Turnover

Now, our grid doesn't carry any current, so it's no use connecting that to a voltage dropping resistance. But there is a current flowing through the cathode; the main cathode-anode current—the main output current of the valve. We have seen that the cathode end of this returns to the H.T. through earth; therefore, if we were to connect our cathode not directly to earth, as we saw last month, but through a small resistance, we shall get the cathode *positive* in relation to earth.

Now, we can't connect the grid directly to earth, otherwise we should short-circuit the speech signals. But, just because there's no current flowing, we can connect the grid to earth via a high-value resistance, which will effectively tie it to earth by allowing any small currents to leak away, while enabling signals from the preceding valve to control its potential.

Keeping Up the Cathode

Thus, by the round-about method of connecting the cathode to earth through a *bias resistance*, and tying the grid to earth through a *grid leak*, we can keep the cathode more positive than the grid, or, in other words, keep the grid negative in respect to the cathode.

The final circuit looks like the sketch. I should add that there are other ways of obtaining the grid bias, but fundamentally they all come to the same thing; that the cathode is kept more positive by means of the voltage drop through a resistance. In the sketch, the three circuits will be quite clear: the speech circuit, from the grid to the anode; the L.T. circuit; and the grid biassing circuit, comprising the bias resistance and the grid leak resistance.

When in 1939 the scope of B.S.7 was confined to rubber-insulated cables, paper-insulated cables being dealt with in the seperate specification B.S.480, the standards for jute-insulated cables disappeared, it being thought at that time that this type of cable would be very little used in future. It has been found, however, that jute-insulated cables still have their applications, and they are still referred to in the I.E.E. Wiring Regulations. A new specification for such cables has therefore now been issued as B.S.1216 : 1945.

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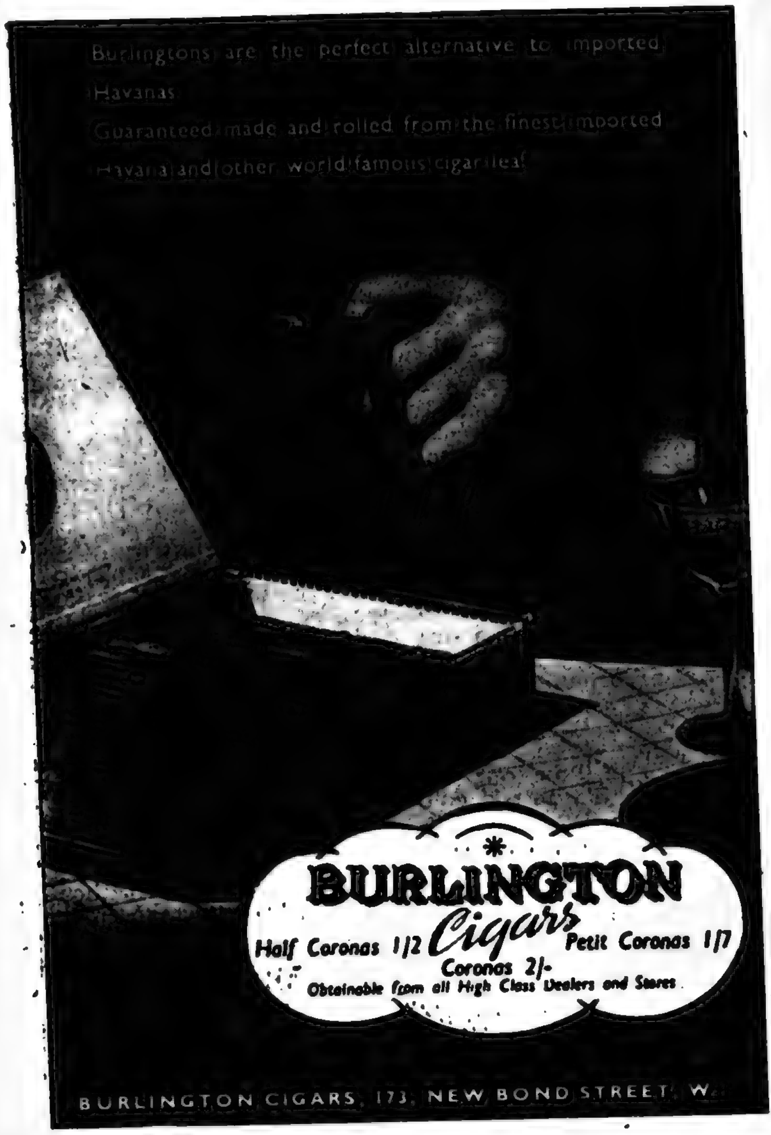
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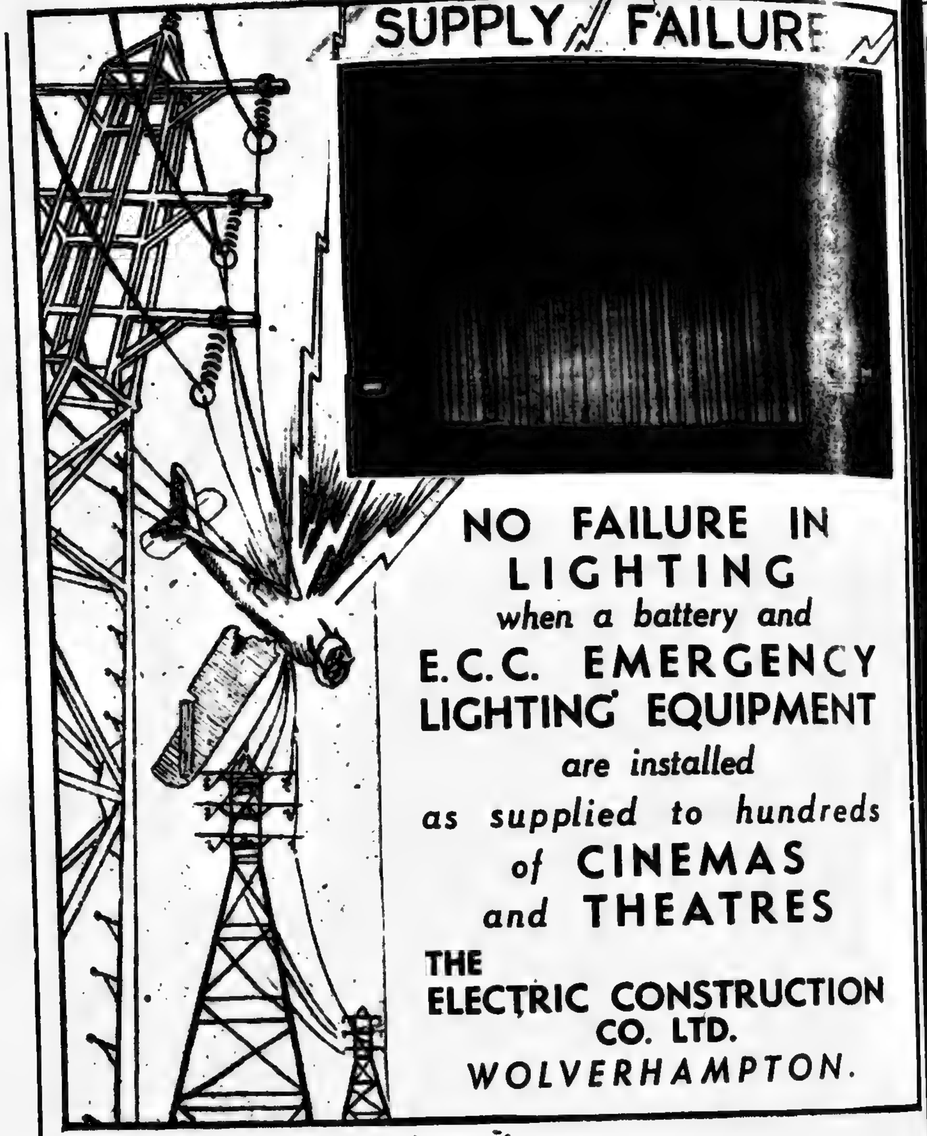
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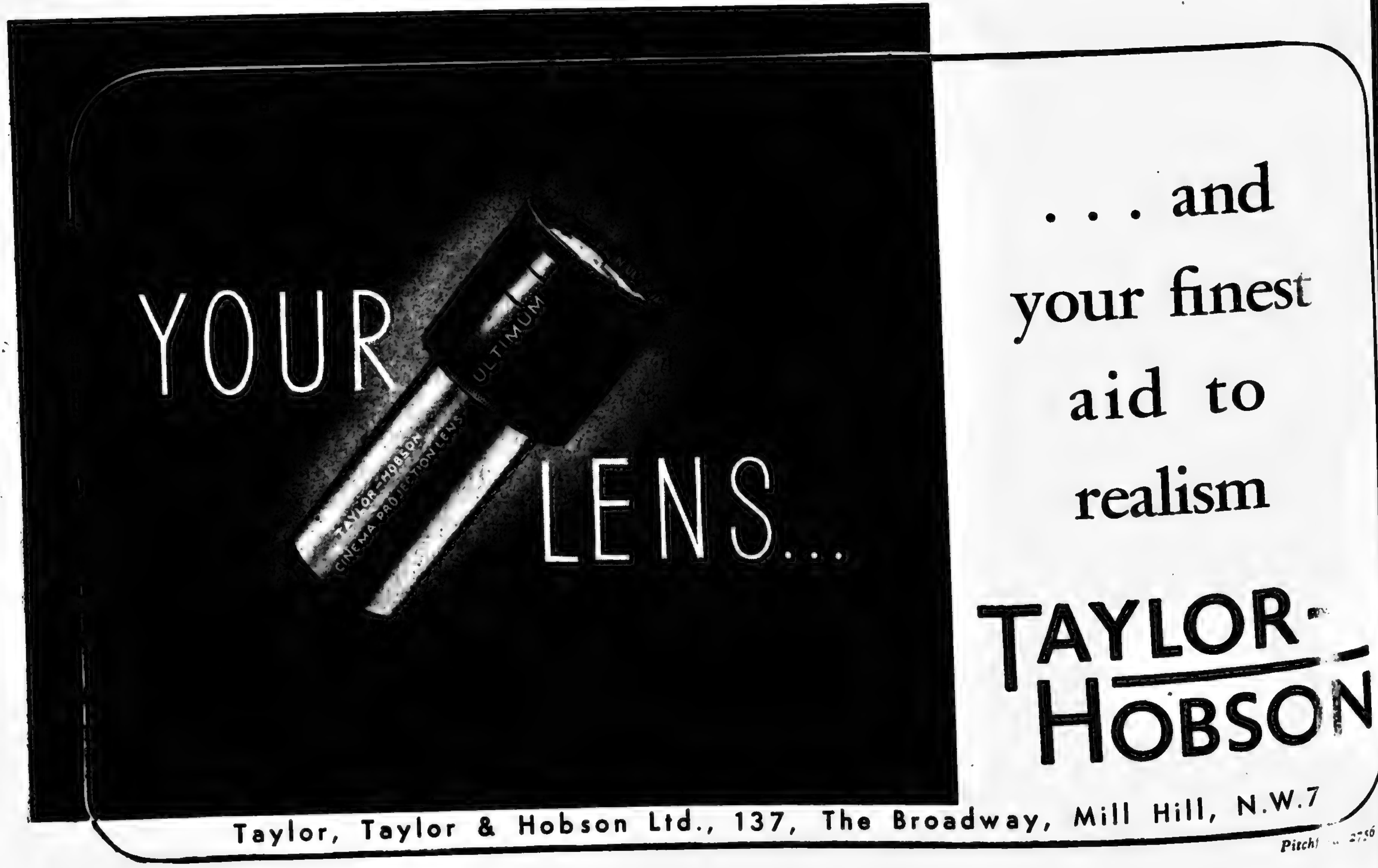
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IMPROVING 16 mm. FOR SERVICE WITH THE TROOPS

Sound and Picture Tests

DURING the past four years 16-mm. film has reached a recognised place both in entertainment and instruction. The largest user of this gauge of film has been the Army Kinema Service. In the article below, Major T. H. Williamson, who has just resigned from the Service, surveys the progress made and the difficulties surmounted.

What one might call the real battle of 16-mm. film started in this Service late in 1941 and early in 1942. This, of course, was not the beginning of the introduction of 16-mm. film into the Army, but it is the date from which large quantities were being ordered.

Sixteen-mm. film obtained its popularity owing to the portability of the equipment, the safety base—which eliminated fire risks—smaller width and length of film reducing weight in handling and transport, and, finally, a lower standard of proficiency in operating was acceptable with a consequent reduction in the time needed for instruction. At this early stage projectionists were in great demand, and a saving of time in instructing them was of considerable importance.

Building Up Quality

In 1942 the only sound utilised in training films was confined to commentary, which is admittedly the easiest to record, to reduce and to reproduce, and it was considered that such commentaries after reduction were sufficently satisfactory to warrant the continuance in larger quantities of such film. Very few disadvantages had arisen at that time, no doubt because the majority of the machines were new and, as already pointed out, commentary was easy to reproduce. Later in the year music and sound effects were introduced into training films, and, possibly due to a certain amount of wear, it was realised that projectors were not adequately suited to do justice to this more exacting sound track.

Furthermore, the Service was soon to take on the supply of entertainment films, and it was then that the real headache began. Looking back on those days it hardly seems possible that some of the sound could ever have been accepted, although under reasonable conditions of projection it was, in fact, possible to follow the story, and one's imagination no doubt supplied the vacant spaces. The disadvantages of 16-mm. film were therefore now being forcibly realised, and it was thought that the sound, for instance, on a musical feature needed the greater length and better reproduction qualities of a 35-mm. projector to reproduce music in a really satisfactory manner.

Laboratory Pressure

Laboratories were also being taxed to their maximum capacity at this stage, technicians were being called to the Services and plant was no doubt wearing so that the best possible quality could not be expected.

In the course of investigations the first point that arose was the fact that a few laboratories which electrically re-recorded each copy individually (that is to say, direct from the 35 mm.) obtained better results than if the track were reduced by optical printing.

It was also found that certain copies could be quite presentable on one machine but unintelligible on another, and it was then realised that variable density sound tracks were causing very much less trouble than area track. Inspections were made in the field with standardised films by experienced technicians, and it was found that there were several troubles on the projector which were not thoroughly understood and caused this discrepancy from one machine to another. It must be understood that the recording systems were not at fault, and the variation was due entirely to the subsequent processing and projection.

Evolving Tests

The system of checking by service engineers at that time was by means of some known film, and a comparison made between one machine and another with this particular subject. If the position of the track, for instance, happened to be incorrect it was probable that machines would likewise be incorrectly adjusted, and it was then that the skill of our Services sound recording engineer, Capt. Cox, well known in the trade, became available and due to his assistance and considerable research the correct 16-mm. test film was made and sent out accompanied by exhaustive instructions on the method of utilising it.

This sound test comprised briefly the following tests:—

(1) A constant frequency for focusing the lens of the sound head.

(2) A push-pull track for aligning the slit image correctly at right angles with the film.

(3) An ingenious test for checking scanning which comprised a constant frequency of density track divided into three. The first third was located in the outside third of the track, the second in the middle, and the third on the inside of the track. It was thus possible to hear quite audibly any difference in the volume of the film across the whole track.

(4) A gliding tone which enabled rattles and other extraneous noises to be located, and finally two tests requiring a volt meter enabled a frequency response and an output test to be made.

In addition to the film, instructions were also given for checking the actual position of the slit image in relation to the film so that if all these tests were adequately carried out it could definitely be stated that that machine was in alignment, and, assuming the track on the film was correctly positioned and processed, the sound was considerably more than merely adequate.

Lack of Standard Processing

Troubles that were then discovered were that the film sound track was not always strictly to limits. The S.M.P.E. standards already laid down were observed and, furthermore, although there is a reasonable latitude allowed in the density, if this is too high or too low loss of volume would probably arise, so that the result of this investigation is that the density of the track must adhere to defined limits.

Although there is a considerable number of static projectors in the Service, by far the greater majority are mobile and it can readily be appreciated that such machines can easily be jolted out of alignment and need very frequent adjustment. This is very apparent from the fact that in our static Viewing Theatres where constant maintenance is available it is found that some slight adjustment is almost invariably required about every other week.

Adjusting Frequencies

Coincident with the test films a further step forward was made, and with every film, of which sufficient copies were being made to warrant the expense of a recorded sound track, a new negative was made eliminating a certain amount of the lower frequencies which also considerably helped to reduce resonance in halls invariably lacking in sound proofing.

Since the bulk of 16-mm. projectors cannot reproduce higher than 7,000 c.p.s. anything above this frequency was eliminated, but a considerable lift made in the higher frequencies immediately below this maximum.

Under these conditions and in conjunction with the test films, it can certainly be maintained that 16-mm. sound is to-day quite efficient and, in practically all cases, perfectly satisfactory. This does not, however, mean that improvements cannot be made, and, of course, if the original 35-mm. sound is lacking in quality it cannot be improved or altered to give better results on 16 mm

Perfecting the Screen Picture

Having thus dealt with the question of sound on film, the next matter than can be briefly referred to is the question of the picture, and, so far as the quality is concerned, this is almost entirely a matter of processing and, with exceptions, has not been the cause of any very considerable worries. A screen test film, however, was made to cover the various points which might at time be needed in such a test film, and covered the following sections:—

(1) A Focusing Test, which is the usual focusing chart comprised of a series of dots.

(2) Aperture Test. This is only of use in static shows where the masking is always inclined to encroach too much upon the screen size, and gives two dimensions: firstly for 35-mm. screen size, and secondly for 16-mm. screen size.

(3) A Ghost Test, comprising white oblong blocks which very adequately disclosed any sign or trace of ghost.

(4) Evenness of Illumination. This is purely a white screen so that any discolouration or excessive flare can be immediately rectified.

(5) A Screen Brilliance Test. In this test I endeavoured to arrive at a ropgh and ready means of checking the density of prints. It comprises a series of strips across the screen increasing in density rather in the nature of a sensitometric wedge with each strip run-

Continued on page xxix

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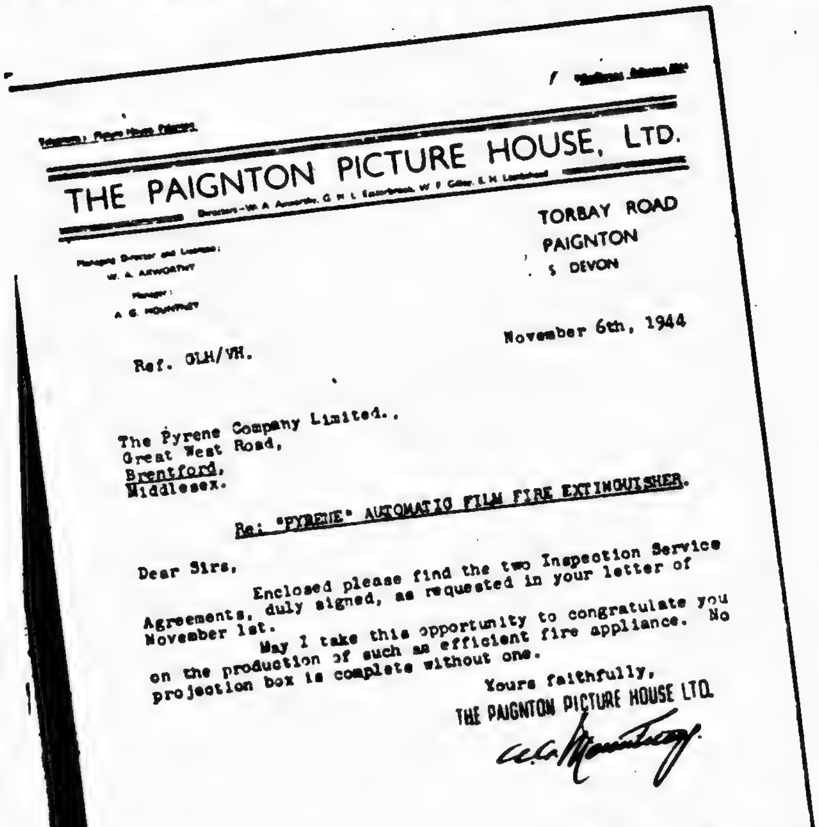
has been supplied in large numbers to all branches of the Fighting Services. The illustration shows the Pyrene Automatic Film Fire Extinguisher fitted to an Admiralty model projector, operated by a Wren.

NO PROJECTION BOX IS COMPLETE WITHOUT ONE



THE PAIGNTON PICTURE HOUSE, LTD.

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November 6th, 1944

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May I take this opportunity to congratulate you on the production of such an efficient fire appliance. No projection box is complete without one.

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On the left is a letter from the Paignton Picture House which says:

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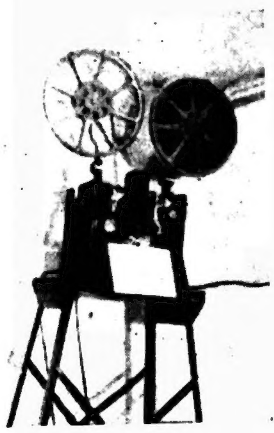
TAKING OVER FROM JERRY

A Satin-Walled Auditorium

A READER of the IDEAL KINEMA sends interesting details of a kinema, a former summer house which German troops had converted into a kinema, and which an R.N. party took over and ran for the benefit of officers and ratings in the area.



G.-B. L 516 projector set up for screening

The walls of the auditorium were lined with pink satin padded with felt, the ceiling also strapped on wire stringers. The projection equipment and screen had been removed, so a 16-mm.apparatus, illustrated herewith, was obtained. This, with a 500-watt lamp produced an eight-foot picture on a 36-foot throw.

The screen is of fine canvas, to which blanco has been applied and is masked off by blackout material. Results, our correspondent states, are very good considering the circumstances.

R. Sharpe Hill, of Belfast, is to convert the Kelvin, Belfast, for Raymond Stross.

16 mm. ON WAR SERVICE

Continued from page xxvii

ning from top to bottom of the screen. Each strip is numbered, and inserted in these strips are letters of the alphabet rather on the lines of an optical eye-testing chart, the object being that the highest strip number upon which these letters can be read is the equivalent screen brightness, and by reference to these tests a standard has been adopted which appears to work satisfactorily. In any case no complaints are now received that prints are too light or too dark. It is naturally appreciated that with mobile exhibitions the throw will continually vary, but with alternative lenses available the brilliance can be maintained to a reasonable standard.

An Additional Start Mark

Other developments that have been under consideration are the matter of leaders and insertion of density wedges for both picture and track. but work entailed in keeping a record of the latter has not been considered sufficiently advantageous. With regard to leaders, standard 35-mm. leader, as used on the 35-mm. negative from which 16-mm. copies are reduced, is employed, and the only alteration is to insert an additional start mark for 16-mm. projection, increasing the distance between picture and sound to the standard of 26 frames. It is clearly marked that the additional start is for 16 mm. and no confusion has arisen. This is not yet in general practice as it is found that few operators need to refer to the start marks since the threading becomes automatic, and if threaded correctly there should not be, and has not actually been, any difficulty in this respect.

In the handling, despatch and storage of films, 35-mm. films are, of course, stored in vaults in the usual Trade fashion, and 16 mm. on racks packed flat and not stood on end as with 35 mm. Every can is painted with its Film No., Reel and Copy No., and can thus easily be extracted. and no difficulty with this system has yet been experienced. Furthermore. a short identification title is inserted at the beginning of the leader. but when this becomes worn and needs replacement. if a leader printed with this title is not available then the necessary identification marks are scratched on the new leader.

It is hoped that the above description of the work performed during the period of the war may help others involved in this question. either from the Trade point of view or from educational and other angles.

Points that arise from my experience of 16-mm. work are that all standards that have so far been laid down in this country, U.S.A. or elsewhere for 16-mm. work should be collated and issued as a standard from which the British Film Trade can work. It would appear also that there are many matters that are not adequately dealt with and whether this country or America is the first in the field it would appear very essential that the standard should be international in view of the interchange of films and projectors with all other countries. This appears to me to be of vital importance, and it is hoped that the 16-mm. Division of the B.K.S. has this matter well in hand.

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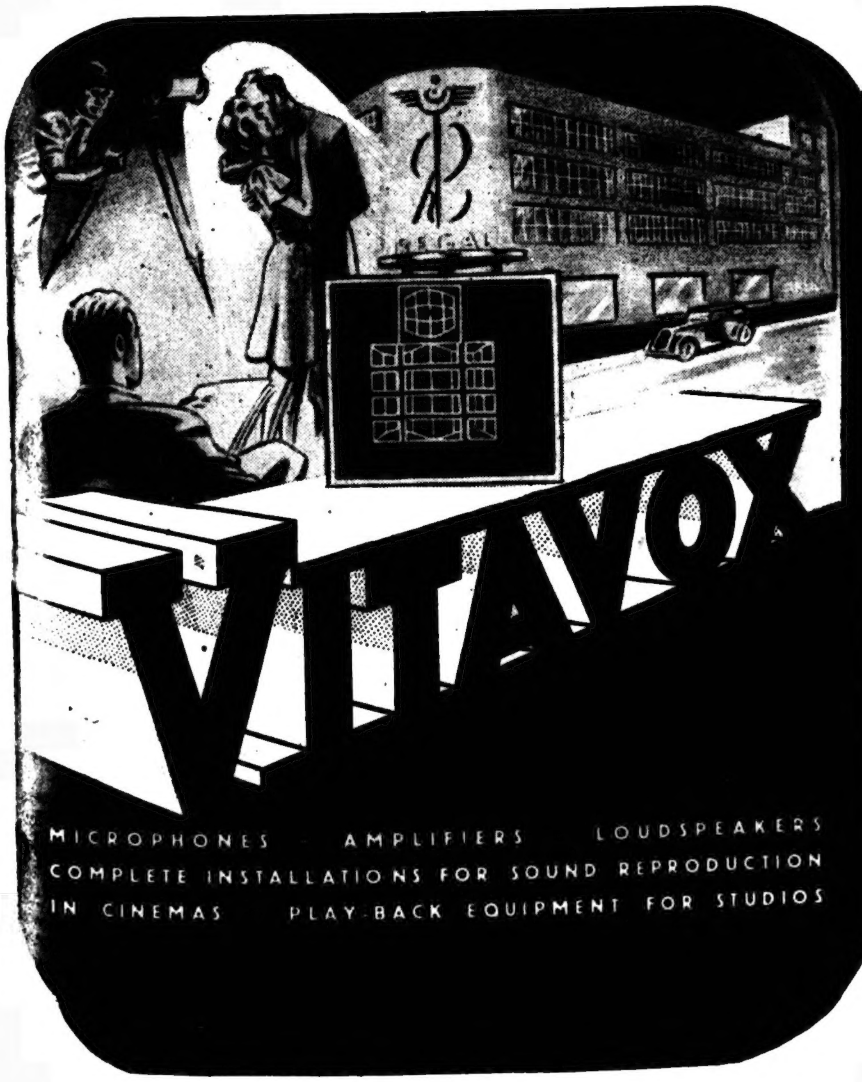

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ECONOMICS OF EQUIPMENT REPLACEMENT

Continued from page xxi

The planning of an efficient, and, therefore, economical projection equipment—including in this term every component connected with projection, both visual and aural—is a matter which calls for careful thought as well as for expert guidance. That guidance should, as far as possible, be disinterested, and the exhibitor who can rely on the advice of a chief projectionist who knows his job is to be counted amongst the more fortunate inhabitants of this world.

Taking the question of picture (as distinct from sound) projection and considering this from the economic point of view, we find that the subject falls naturally under two headings, which we may conveniently classify as (a) Conversion, and (b) Utilisation.

"Conversion will cover all apparatus which is employed in taking current from the A.C. mains and supplying it in a form suitable to the characteristics of the carbon trim, while "Utilisation" will deal with the use which is made of the light from the point where it is emitted by the arc down to its ultimate reflection from the screen to the eye of the patron.

A.C. Arc Problems

It will thus be seen that the arc light is, in more senses than one, the focal point around which the projection system as a whole is, or should be, designed.

The first problem to be considered, therefore, is what type of arc is indicated for projection, having regard to the size and general characteristics of the theatre.

This involves computations of "throw," of the size of picture on the screen, of seating capacity, of the average screen intensity aimed at, and the provision which must be made for deterioration and for a margin of reserve against dense prints, colour films, smoky or foggy atmosphere and other factors demanding an increased light output.

The use of alternating current for projection area has gained rapidly in popularity during the war, partly on account of the compact, inexpensive and easily installed inductors which eliminate the losses associated with ballast resistances, etc., and partly because the shortage of rectifier components has accelerated the demand.

Very considerable strides have been made in the development of this type of arc for projection purposes, and it undoubtedly produces a light of true high intensity spectrum and—when properly used—of a steadiness suitable to projection needs.

It should be remembered, however, that the A.C. arc suffers from certain inherent limitations. Steadiness of light can be secured only at the cost of saturating the craters with a current considerably in excess of that normally indicated by the carbon diameter. Both carbons being of the same diameter and working at a comparatively short arc gap, it follows that the crater facing the collecting mirror is obscured by the opposing carbon to a greater extent than would be the case in a D.C. trim where the negative carbon is of smaller diameter than its positive and where the arc gap is generally greater.

Moreover, since in an A.C. arc each carbon is alternately the "positive" or light giver and since only one crater faces the mirror, a percentage of the light must necessarily be lost to collection and utilisation at the gate aperture. These factors which, it should be noted, are inherent in the A.C. arc as a type and not attributable to any particular make of apparatus, militate against economy and, when a complete count is taken of lumens delivered at the gate per penny spent on carbons and current, they go some way towards offsetting the advantages otherwise secured from the use of this type of arc.

D.C. Drawbacks

It must not be supposed, however, that the advantages are all with the D.C. arc. The use of D.C. immediately demands some form of rectification of the A.C. supplied by the mains. Whether this be performed by mechanical means, as in a rotary converter or motor-generator, or by one of the many types of rectifier, there are disadvantages and limitations which must be offset against the apparent gains.

The motor-generator method implies ballast resistances which dissipate much costly electrical energy in heat; one type of rectifier may suffer from rapid deterioration if inadvertently overloaded, another may be so inflexible that it cannot provide a margin of current to give the extra light required by an ageing screen or by a dense print.

Every method so far available of transforming or rectifying mains supply for use in the projection arc would appear to be attended by disadvantages of a more or less serious nature, and there would appear to be scope for some enterprising manufacturer to place on the market an equipment which combines the best features of the various types, while minimising or eliminating their drawbacks. Time will show whether such equipment is to made available, but the point here is that the exhibitor contemplating extensive replacements in his projection room will be well advised to resist the temptation to purchase the first apparatus he encounters, and to ascertain first what the market as a whole has to offer. It is only in this way that he will be enabled to plan his equipment so that the various components work together in the best interests of efficiency and economy.

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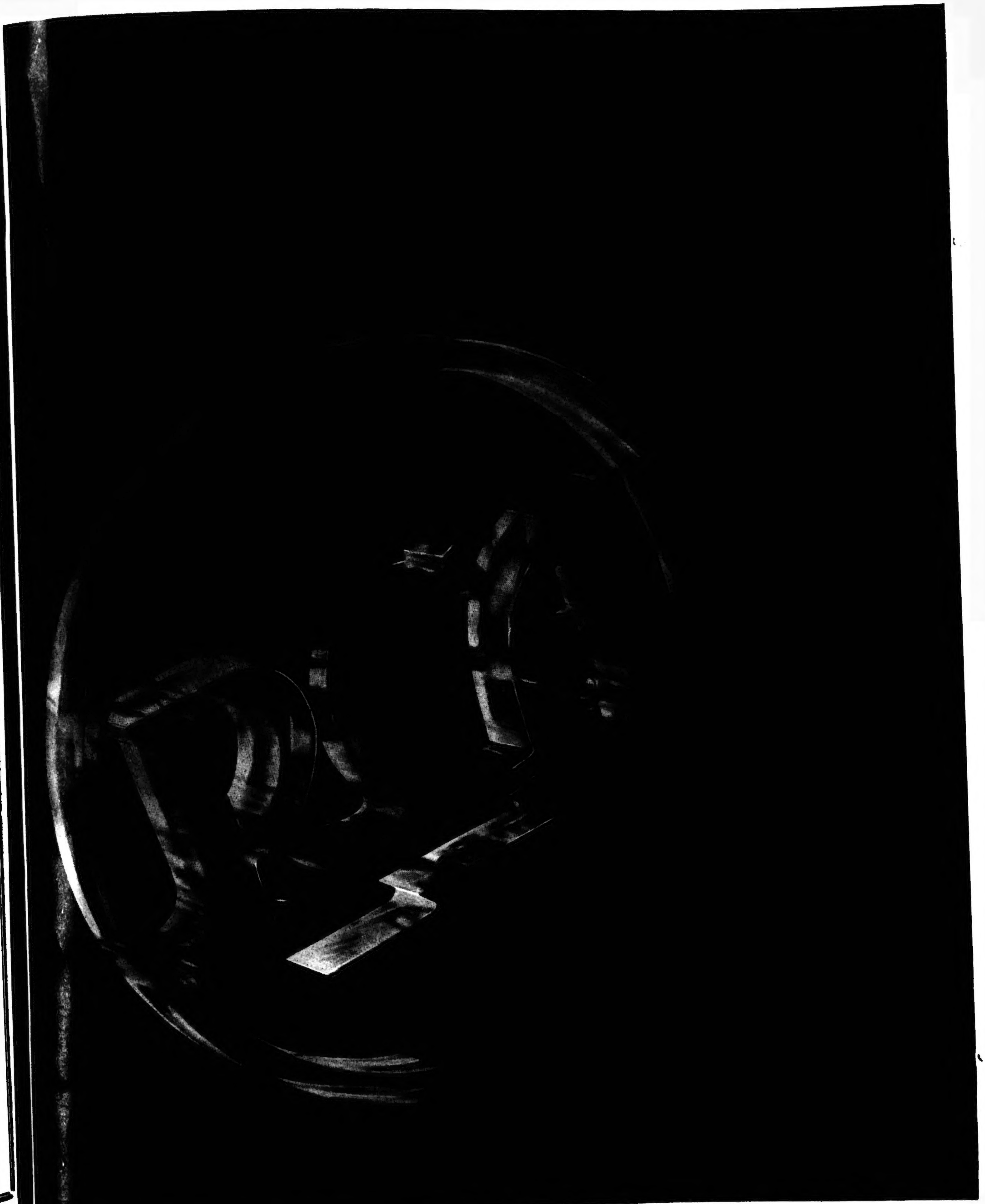

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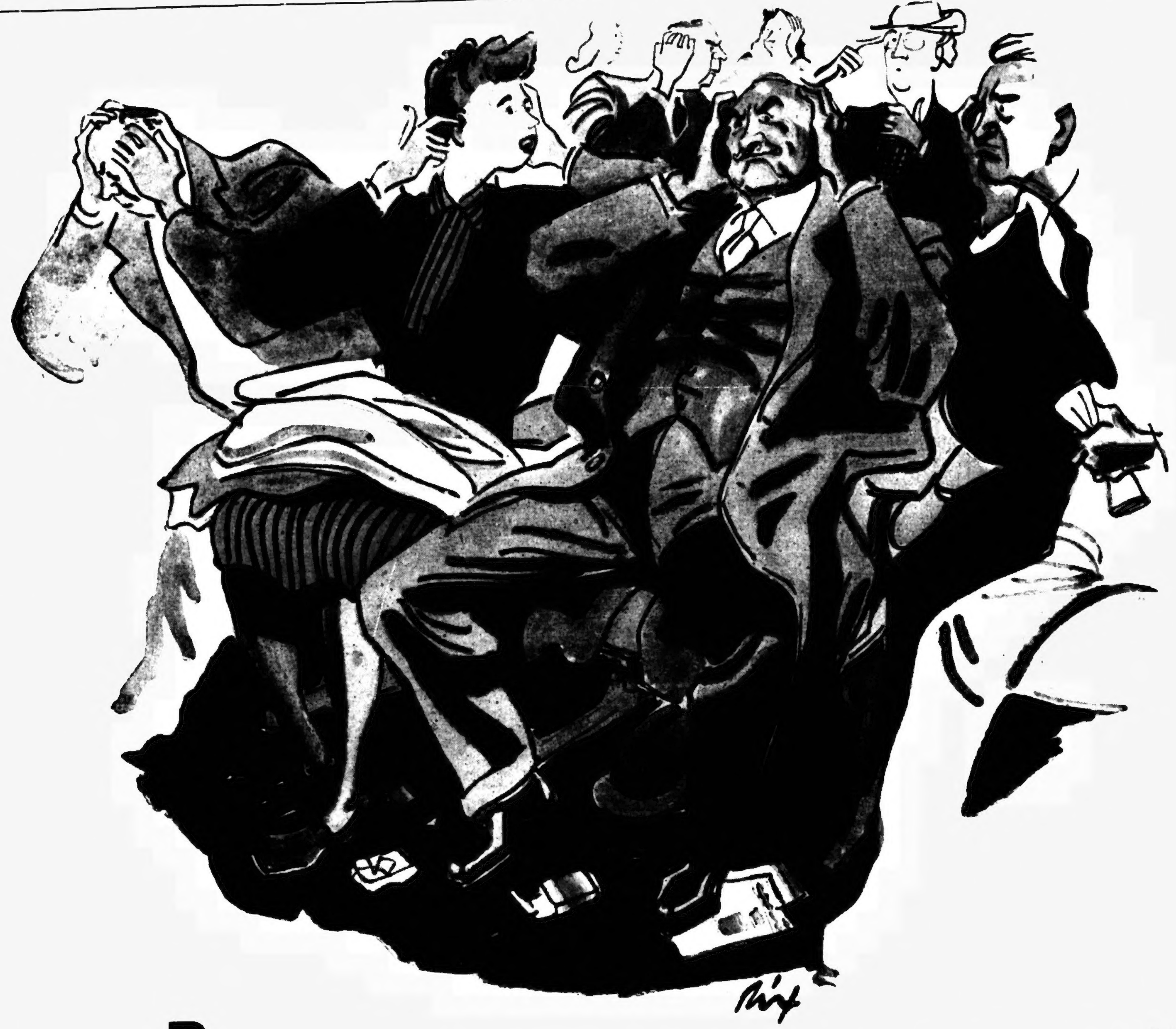

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